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Peeking In On
Marilyn Monroe
As A Housewife

"Don't Do It
The Way I Did!"

— ALDO RAY

Dorothy Kilgallen's
EXCLUSIVE
Movie Gossip

BETTY GRABLE



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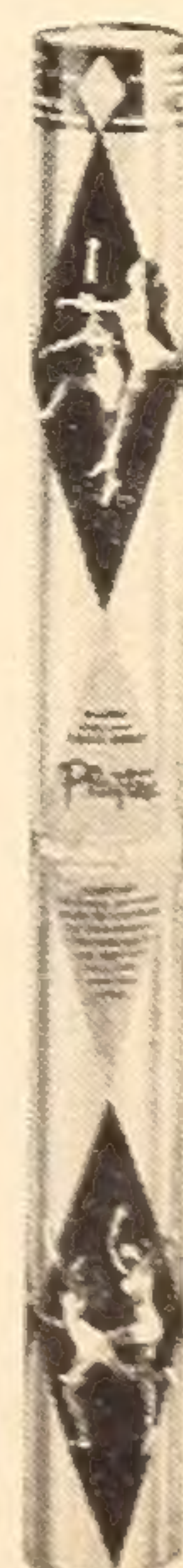
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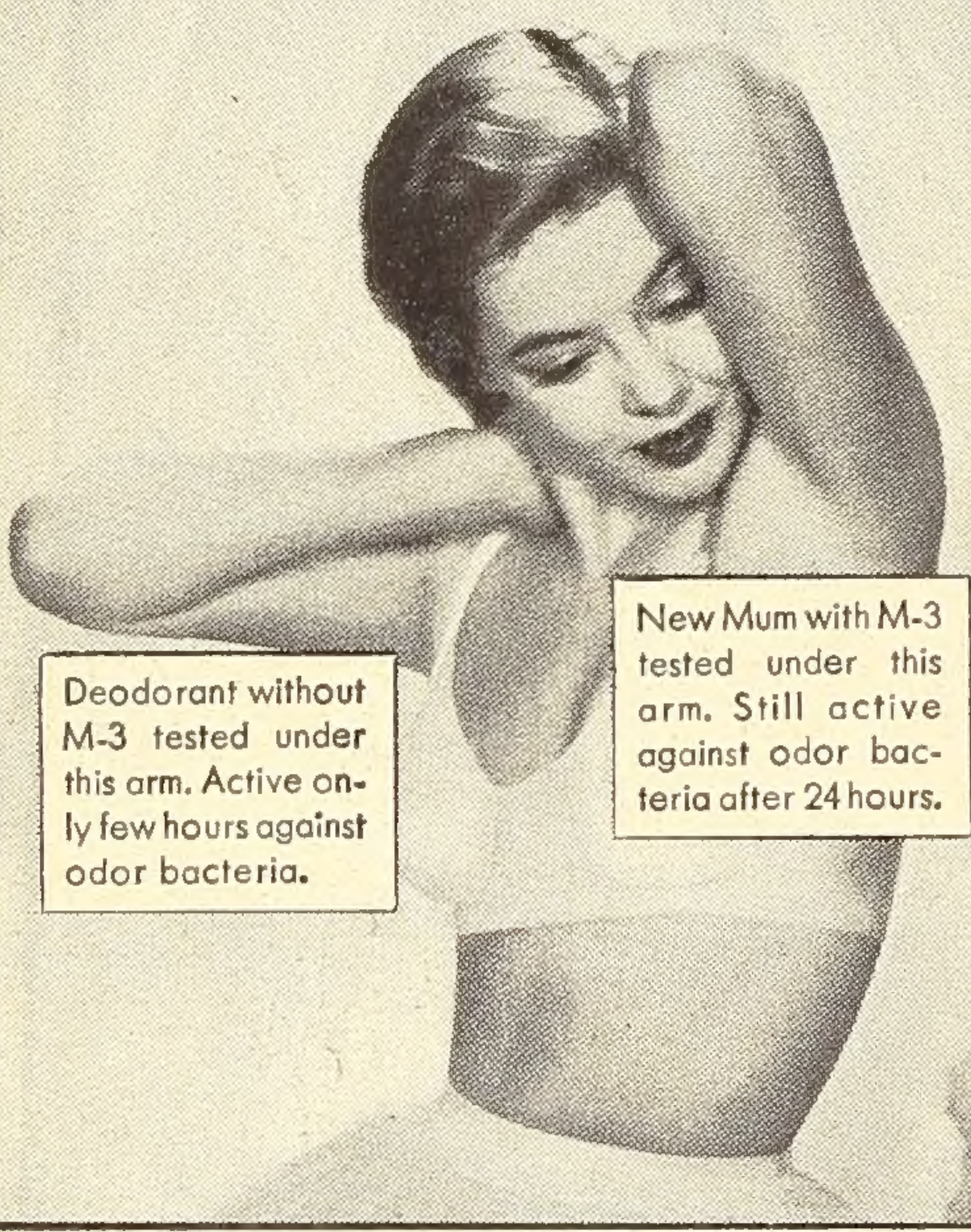
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discovery* safely
**STOPS ODOR
ALL DAY
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New Mum with M-3
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what
hollywood
itself
is talking
about!

by Lynn Bowers

THE lift that June Haver's had in her close friendship with Fred MacMurray has made everybody in this town happy for both of them. Fred's even taken to playing the saxophone in an obscure little joint in Santa Monica. June's expected to resume her career now, but there are a lot of obstacles to a marriage between them. You'll remember June's only marriage was annulled—then she went through the tragedy of her fiancé's death. Everybody hopes these two can make a happy life together. Before Fred and June got together, every eligible bachelor in town was pursuing June, but she stayed pretty much to herself...

Marilyn Monroe's extended junket to Japan was the greatest thing to the na-



Dawn Addams set an April date for her marriage to Prince Vittorio Massimo.

tives since the discovery of rice. While on the trip, however, her new groom beat the drums for his spaghetti business—and wouldn't it be a hoot if Marilyn's trip made the Japanese switch to that stringy stuff? Kidding aside, one of the big reasons Mrs. DiMaggio wanted to go to the Orient was to see the troops in Korea. Up to now she's never been able to. She allows as how this was her great ambition after she became the fans' darling

When Susan Hayward came back from the "Garden Of Evil" location in Mexico City, she had to face the divorce with Jess Barker and then when the decks are cleared on that hassle she has a nice switch in store—the Biblical story, "The Galileans," with bachelor-around-town Jeff Chandler co-starred.

Eyebrows are up a little higher and ears are a little more on the alert since Bob Taylor and Eleanor Parker got around to seeing each other. Seems Bob learned to do a fantastic belly dance in Egypt, where



Susan Hayward (on location with Gary Cooper in Mexico, above) returned to Hollywood for her divorce trial, then possibly a film with Jeff Chandler.



*Ava Gardner, star of
M-G-M's CinemaScope
production in color,
"KNIGHTS OF THE
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wears Bur-Mil Cameo
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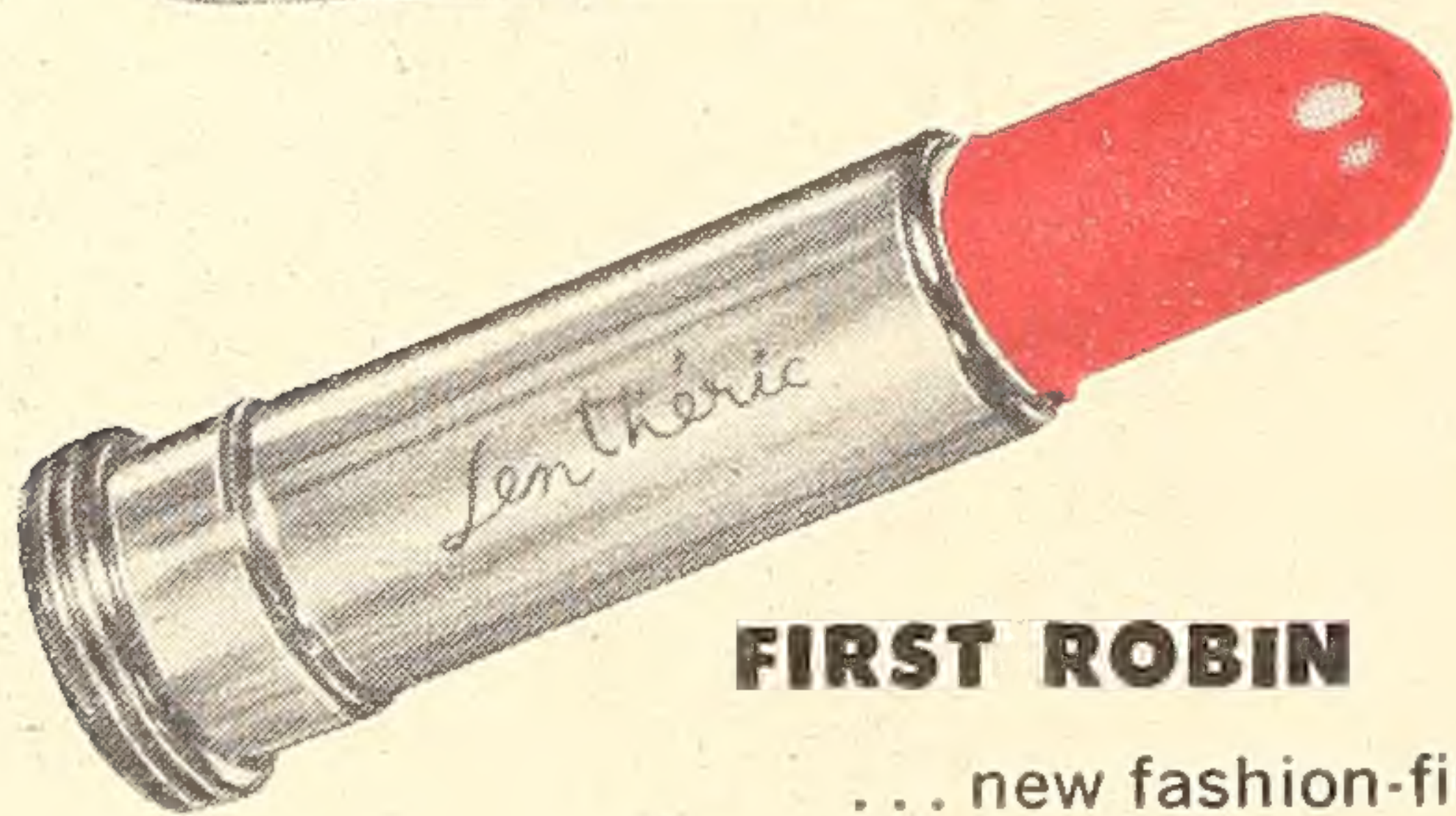
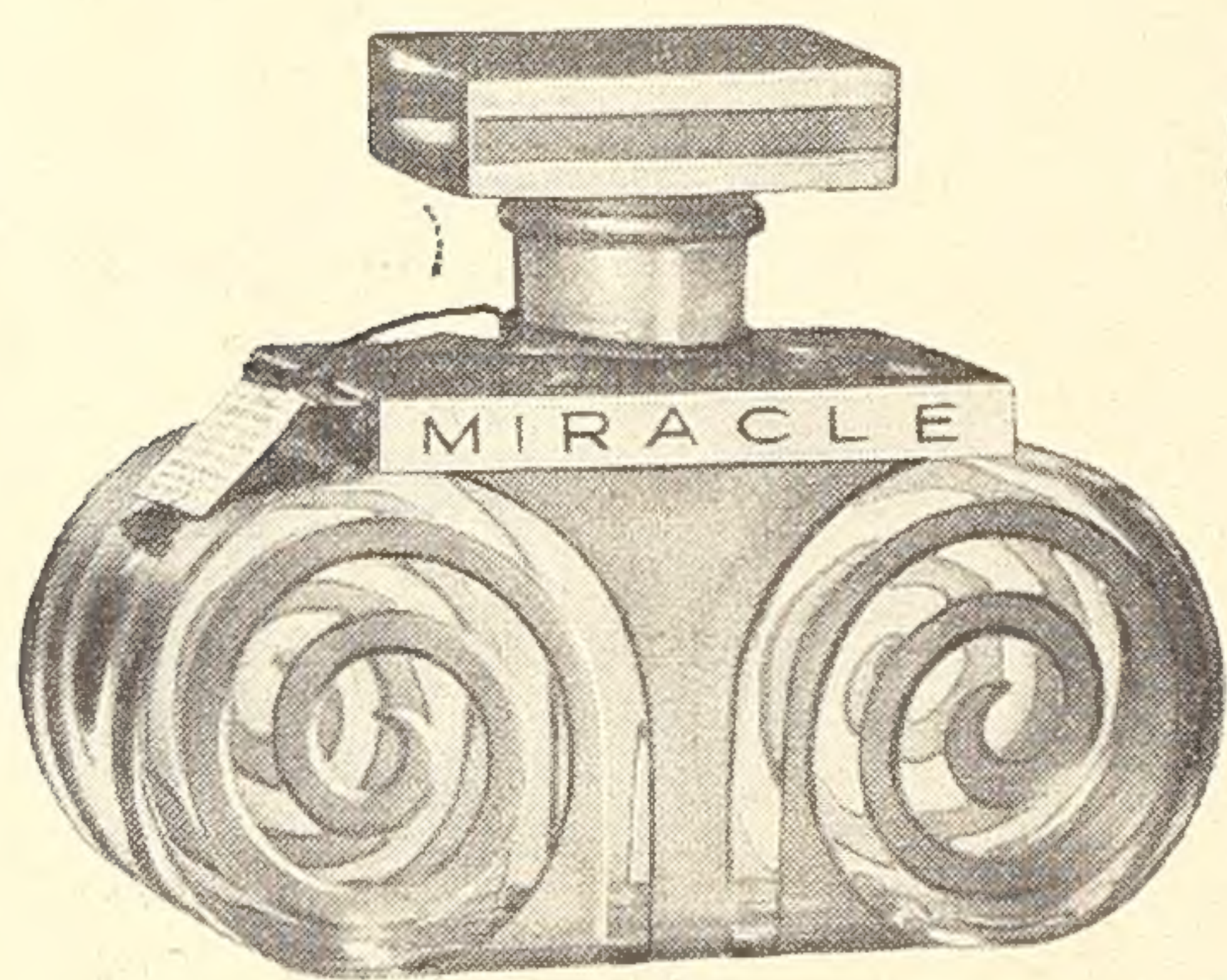
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NEW YORK PARIS LONDON

Her dress by Junior Accent.

what hollywood itself is talking about! (CONTINUED)

"Valley Of The Kings" was made, with Samia Gamal—the gal who wrote the book on this art—as his teacher. Doesn't sound like our boy—he's always been kinda on the dignified side.

Hottest new kid in town is young, blonde dancer Sheree North, who just might be 20th Century-Fox's answer to the AWOL Marilyn Monroe. Sheree made her Broadway bow in the musical "Hazel Flagg," her television bow with Jack Benny on Bing Crosby's debut television show. Well, when that kid hit the TV sets all over the country that was it and 20th didn't lose a second signing her up. First thing she'll do is "There's No Business Like Show Business" with Ethel Merman, Donald O'Connor, and Dan Dailey. Whether the controversial "Pink Tights" will be done, with Sheree as replacement for Marilyn is up in the air. Sheree's twenty-one, and her greatest love is her little daughter, Dawn, who is a fast sixteen years younger than her cute, pretty mother.

The party that columnist Mike Connolly gave for Tallulah Bankhead's birthday was the cotton-pickin' end. He could have made a fortune if he'd put up bleachers and sold tickets to the fans. But this was a strictly private clambake for the Hollywood stars to ogle the fabulous Tallulah, who held court like it was going out of style. Even such youngsters as Marion Davies and Mary Pickford surveyed the great gal with a considerable show of awe. Tallu had a rough time, but she made it—taking the spotlight away from Zsa Zsa Gabor, who isn't exactly a shrinking violet at a party. Z. Z. made a



Lana Turner and Lex Barker deny those rumors theirs isn't a happy marriage.

lot of noise during the floor show, but our birthday girl out-shouted her. One of the most colorful characters at the party was the British star, young Laurence Harvey, who was bleached and bearded for his part in "The Talisman."

Guess it's an omen with Rock Hudson—every time he starts a new picture he breaks something. Ribs, shoulders—and now with the start of "Bengal Rifles" he ups and breaks a toe! Rock's explanation, "I'm just awkward."

Before the James Masons went off on a four-month safari to Canada, where he'll do Shakespeare, there was a bit of acid in the air around their house—seems the private drive into their house was named after her—Pamela. Since it cost Mr. M. about thirty grand, he sort of felt it should have been named James Drive. Speculation on their marriage lasting is running very high.

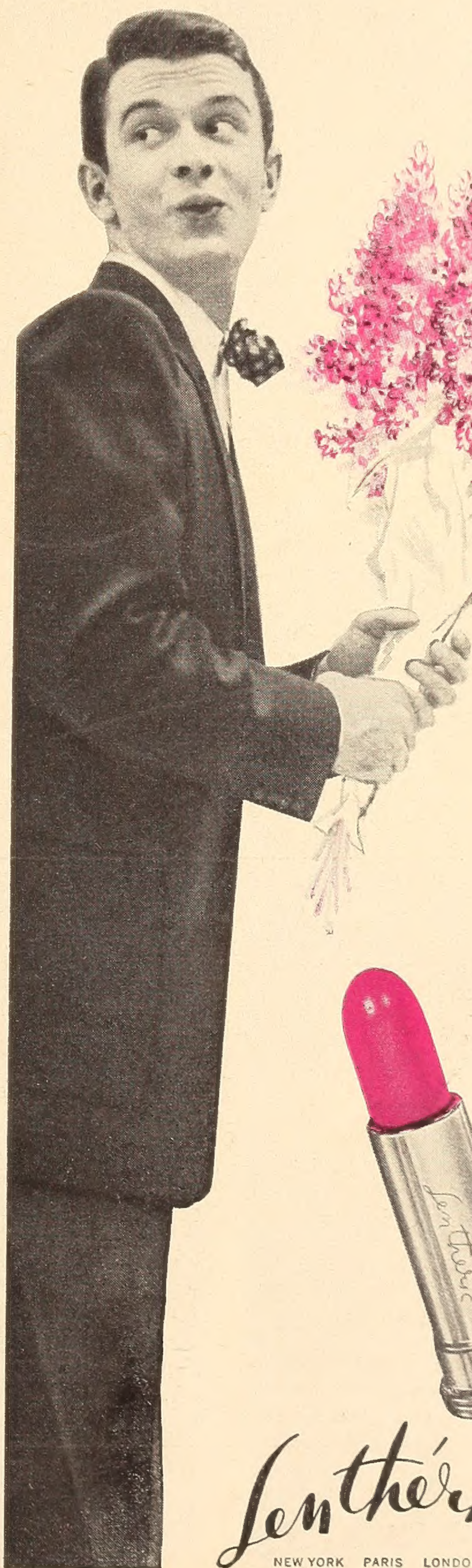
Dan Dailey was like a kid at a free circus when he was asked, along with Nina Warren (daughter of the Chief Justice of the Supreme Court), to go to Aspen, Colorado, for the annual ski festival called the Winterskol. Dan is one of the most enthusiastic skiers in the country (and one of the best). They and this writer arrived at the heavenly ski resort—an old mining ghost town which has been restored—in a beautiful snowfall to watch the town parade, get on the ski slopes, go to the ball where Dan crowned the Ski Queen. He was so in love with the town and the people that he allowed he'd stay until Aspen asked him to leave. Aspen wouldn't ask him to, so he stayed until his studio called him back to the Hollywoods.

When Bing Crosby asked for Grace Kelly to star with him in "The Country Girl," his reported city girl, Mona Free-



Lucille Ball christened "The Long Trailer" for nationwide tour.

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His suit "Botany" Brand "500" tailored by Daroff.

what hollywood itself is talking about! (CONTINUED)



Jerry Lewis and Dean Martin are enchanting Eva Gabor above, but in their next film, "The Big Top," it's sister Zsa Zsa they'll have to reckon with.

man, took quite a dim view of it. But the scuttlebutt is that Grace's real romance is an Eastern fellow who stays out of the limelight.

Kirk Douglas came quietly back to town from umpteenth months in Europe and got all moved in to a new house before anybody could say boo to him. Started a real American type picture, "20,000 Leagues Under The Sea," for Walt Disney right away.

Two old-time chums, Tony Curtis and Gene Nelson, are having fun polishing up their dancing for the picture they'll make together at U-I, "Three Gobs In Paris." Hear Tony's going to sing in it, too. Nobody seems to know whether the reconciliation between Gene and Miriam Nelson is for real, but she's busy picking up her dancing too.

Fernando Lamas doesn't let any grass grow on the pampas with romances. When

he left his Latin wife for Lana Turner, it didn't take him long to hit the publicity route. Then, when the switch was pulled and he traded Lana for Arlene, more publicity. Talk was he already had his eyes on the new gal—star-type naturally—before he said goodbye to her.

Nice friendly meeting when Diana Lynn returned from almost a year in London. She and her ex, John Lindsay, dined at the fancy new Italian restaurant, Abruzzi's, which he designed. Diana seems to be much more calm about her career and her home life since the London trip.

Well, who knows what goes—the Gary Coopers have finished their new, small house which cost them only a half a mil, what with all the modern gadgets and glass walls and things. In the meanwhile, Mr. C. is off again to Mexico. He landed here for a fast week between "Garden Of Evil" and the new picture, "Vera Cruz."

When the home town of Hollywood let forth with its big blast against the brash conduct of Terry Moore, she let it ride—thinking any kind of publicity was good publicity. But it got a little too much for the gal so she hired a real smart press agent to take the sting out of the columnists' critical comments and to build up some good will for the girl. The course, according to some of her critics, should include some lessons in manners.

With all the talk about Ava Gardner and Vittorio Gassman seeing each other in Rome, and Farl and Shell taking up where they left off after the big volcano hit the Gassman marriage, people are wondering just where and what gives with Ava and Frankie. If Ava latches onto the tall and handsome Vittorio, she's out of the fat and into the fire. **END**



Sheree North, with John Smith at Mocambo, rates high both as a prospective new star and as a popular date.

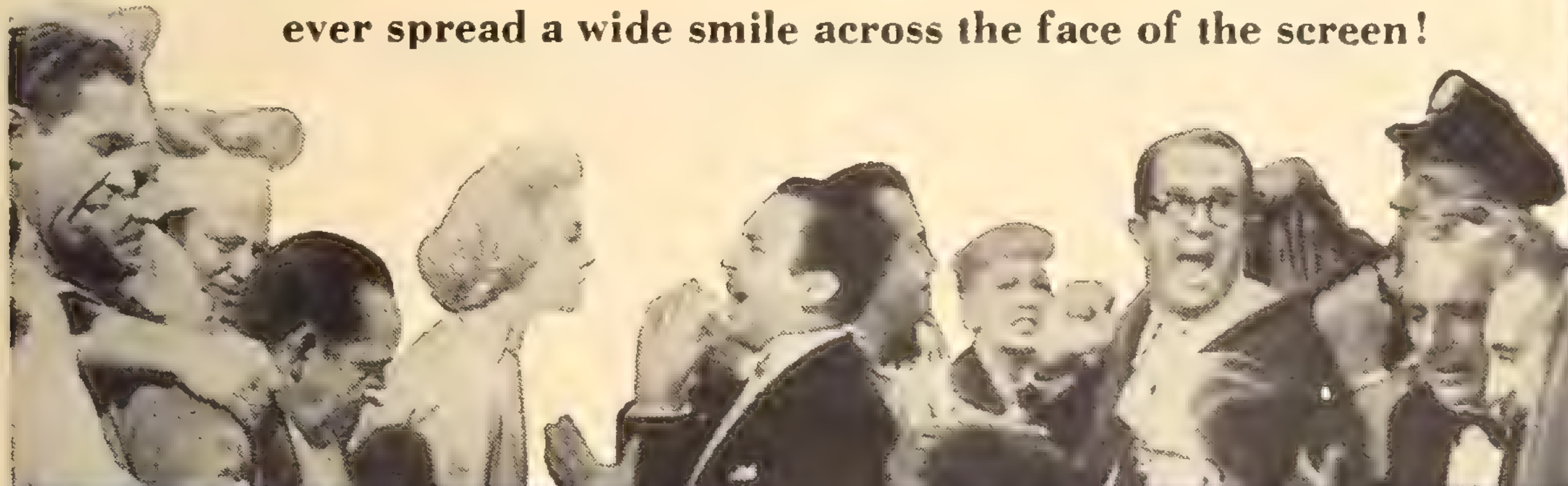


Joan Taylor's a glamour girl on a date with her husband, Glenn Roberts, but she's an Indian maid in "Rose Marie."



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Your guide to current films

by Reba and Bonnie Churchill

Knock On Wood

DANNY KAYE scampers through this Technicolor potpourri with a happy abandon that's downright contagious. As a night-club ventriloquist, Danny finds that every time he gets engaged, his dummies seem to come to life and declare all of the hidden thoughts lurking in Kaye's subconscious. After three such episodes, in which he always winds up breaking a dummy, he agrees to go to Switzerland to see a psychiatrist. And, ooh la la! What a doctor. It's Mai Zetterling who conducts the couch sessions. In between doctor's appointments, Kaye is plagued by a series of top foreign agents anxious to get their hands on his newly-repaired dummies in whose heads valuable secret documents have been hidden. Of course, this added complication provides a springboard for several Kaye impersonations, innumerable disguises and even a couple of ballads. Picture, whose main drawback is its length, provides a free rein to the irrepressible Danny, so is chuck full of clowning and cavorting. **Paramount.**

Hell And High Water

ALL stops have been pulled out in this underwater adventure yarn in which an atom bomb is exploded, submarines crash into one another and a breathtaking sea-air fight is staged. Geared to show off the panoramic potentialities of the CinemaScope lens, the film presents Richard Widmark as a submarine skipper assigned to rendezvous with scientists Victor Francen and Bella Darvi. The latter have joined other international citizens in trying to stop evil forces from using a U.S. airplane to explode an atom bomb on Korea and then blaming this country for the feat. The duo board the submarine and order the captain to follow a freighter believed headed for the plane's secret airbase. It isn't until he realizes that his own country is being threatened that Widmark stops making like a spectator and joins the fight. Film, which speeds along at a lightning pace under Samuel Fuller's rugged direction, explodes one taut episode after another. It's shocking, suspenseful and spectacular. **20th Century-Fox.**

Elephant Walk

ELIZABETH TAYLOR soon learns her new husband, Peter Finch, is completely dominated by the memory of his late father, who, to show his defiance against nature, built his India castle in the pathway the elephants travel. For centuries the pachyderms have used the route on their way to the river. The threat of these animals is ever at hand. Only Dana Andrews, overseer of the plantation, can understand Elizabeth's anxiety about her surroundings and her husband's playboy attitude towards his responsibilities. When an epidemic of cholera kills off owners, natives and animals, the elephants, tired, sick and thirsty, stampede the house, tearing it to the ground. Elizabeth, ready to leave her husband and accompany Andrews to America, suddenly realizes in the turmoil that her husband has emerged a leader. She has renewed respect for him, and he realizes his marriage means more than following the feudal memories of his father. Good acting, paired with the colorful background of India, make this attractive screen fare. **Paramount.**

Ride Clear Of Diablo

WHEN Audie Murphy learns that a bunch of cattle rustlers have murdered his father and brother, he packs up his Stetson and six-shooter, sets out to hunt down the varmints. His main suspect is a laugh-happy killer, portrayed by Dan Duryea. But jovial Dan, the murderin' man, disclaims the killing and points an accusing finger at the town's crooked sheriff. Murphy refuses to acknowledge Duryea's clues, for he's interested in the law officer's good-looking daughter, Susan Cabot. Eventually, however, he's forced to face facts and cleans out the town with a spray of bullets. Technicolor film is a rather average sagebrush saga, but the performances are so lively that you find yourself overlooking several discrepancies. **Universal-International.**

White Fire

SCOTT BRADY has no idea what adventures await him when he takes a four-day leave from his American merchant ship. Brady heads for London to see his brother. There he learns the latter has been convicted of murder and will be executed in three days. In between falling in love with Mary Castle (*who looks like Rita Hayworth*), and getting mixed up in a gang of jewel smugglers, he finally sees his brother has been trapped by circumstances. The lawyer who defended his brother turns out to be the head of the smugglers. Brady brings them to justice and frees his innocent young brother at the eleventh hour. **Lippert Release.**

Creature From The Black Lagoon

ANOTHER science-fiction monster makes its debut upon the screen with the appearance of a man-fish creature amid the wilds of the Amazon. When an imprint of the monster is uncovered by Antonio Moreno, a band of scientists, headed by Richard Carlson, Julia Adams, Nestor Paiva, Whit Bissell and Richard Denning,



Irrepressible Danny Kaye's thoughts give his lovely psychiatrist, Mai Zetterling, cause for concern in Paramount's hilarious Technicolor film, "Knock On Wood."



Eleanor Parker rankles her husband, Charlton Heston, in "The Naked Jungle."

makes an expedition to the site. While trying to study the beast, several members lose their lives. Still, the creature does have human qualities which are evidenced by its treatment of Miss Adams. The 3-D lensing, the jungle setting and the monster all add up to a good time. **Universal-International.**

The Naked Jungle

ELEANOR PARKER, as a mail order bride, is happily surprised when the husband she has never seen turns out to be handsome plantation owner Charlton Heston. But Charlton, rankled at her directness, completely isolates her from his love and sets out to show her the hardships she will have to endure as the wife of a South American rancher. Heston's plan boomerangs when Eleanor becomes impressed with his leadership and kind-heartedness towards the natives. Eventually they are forced together by the imminent danger of an invasion of man-eating ants. The rest of the film deals with the daring and unbelievable attempts to stop this invasion. Footage has thrills for most discerning moviegoer. **Paramount.**

Alaska Seas

ALASKA and its salmon industry provide the setting for this familiar tale of the North in which the town's leading scamp, Robert Ryan, manages to commit all types of crimes without anyone stopping him. Ryan's best friends are Jan Sterling and Brian Keith, who take a lot from him because of their friendship, and also because Miss Sterling can't make up her mind which of the two men she loves. Eventually, Ryan's actions get out of hand and Keith and Miss Sterling join in the slam-bang housecleaning. **Paramount.**

Top Banana

PLENTY of gags, gals and gimmicks have been crowded into this former stage musical which has been transplanted to the screen exactly as it was presented on Broadway. Phil Silvers as the Top Banana or head comic in TV is a hard-driving, brash boss who insists on running the entire show, cracking the whip over everyone from his writers to the gal who

He was a
lesson to
her



She certainly learned something that evening. And that was: Never to accept an evening's invitation to dance unless she had danced *before* with the man who asked her. He seemed very fond of her and almost monopolized the entire evening, but by the end of the party he was almost revolting to her. He would be the last to suspect why.

One of the worst things about halitosis is that it is so easy to offend without even realizing it. Halitosis comes and goes . . . absent one day, present the next . . . and you may never know when. So why rely on lesser precautions when Listerine Antiseptic offers such a record of *proven* performance.

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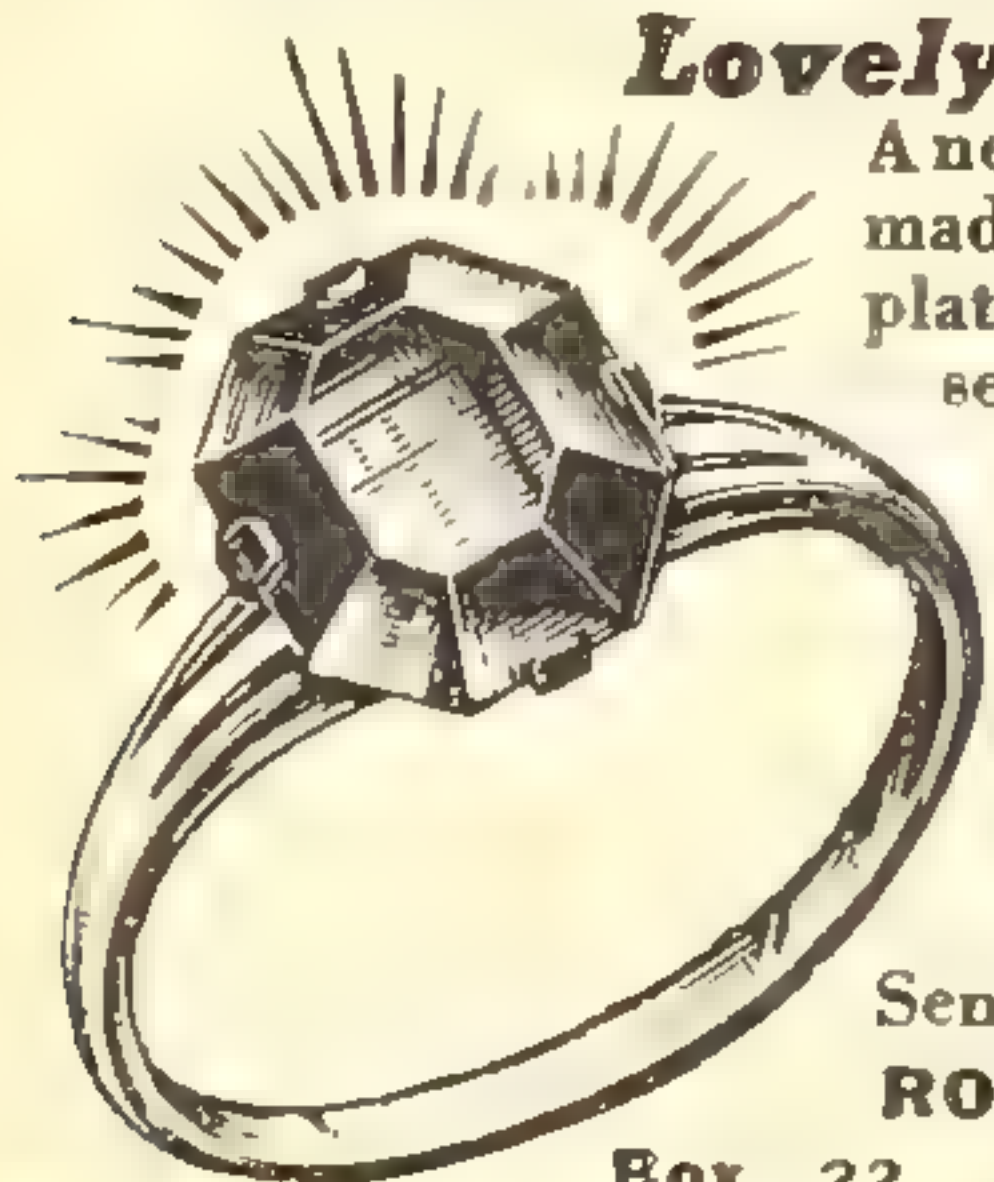
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Your guide to current films CONTINUED



The going's tough for leathernecks Tony Curtis and Frank Lovejoy on a special assignment to invade enemy lines and locate hidden mine fields in "Beachhead."

reads the commercials. Away from his troupe, he acts more like a fugitive from a psychiatrist's couch. He's plagued with an option-dropping sponsor, unproductive gag men, and innumerable imaginary problems. Silvers is able to cut through most of these with brisk, breezy abandon. It's typical family fare, with Silvers, co-star Rosemarie, and the original Broad-

way cast unleashing a torrent of slapstick shenanigans at gun fire pace. **United Artists.**

Beachhead

A HARD-HITTING wallop has been packed into this World War II drama in which Leathernecks Tony Curtis and Frank Lovejoy are assigned to invade



Having wed Elizabeth Taylor after saving her from suicide over frustrated love, John Ericson becomes fearful when her former flame returns in MGM's "Rhapsody."

Japanese lines. Their objective is to contact Eduard Franz and learn if his radioed message outlining Japanese mine fields is accurate. Although Lovejoy and Curtis easily make contact with the patriot and his daughter, Mary Murphy, smuggling the duo out presents new hazards. Not only are the Marines faced with enemy skirmishes, they also become hostile to one another over Miss Murphy's affections. Film, which was shot entirely in the Hawaiian Islands, features taut, terse action, plus Tony's most dramatic portrayal to date. **United Artists.**

Rhapsody

SPOILED playgirl, Elizabeth Taylor, announces she's going to Germany to pursue a music career, but, actually, it's violin virtuoso Vittorio Gassman she's after. Vittorio, an intense young student, eagerly accepts all of Elizabeth's generousities, but upon his graduation forsakes her for a career on the concert stage. Heartbroken, Elizabeth tries suicide, but is stopped by another conservatory student, John Ericson. He persuades her to remain at the school and eventually the two are married, but it takes a return visit by Vittorio to make them realize just how precious their marriage is. Besides obvious appeal of its stars, film offers an old world charm, and topnotch violin and piano solos. It's in Technicolor and Charles Vidor directed. **MGM.**

Gypsy Colt

YOUNG Donna Corcoran is brokenhearted when her parents, Ward Bond and Frances Dee, are forced to sell her favorite horse, *Gypsy*. A two-year drought on their farm makes selling the pet mandatory. After many escapes from his new, wealthy owner, the colt is shipped five hundred miles from Donna and any hope that he can come home to her is thwarted. She, however, doesn't know the spirit of *Gypsy* and the rest of the footage shows the horse's amazing trek homeward to his little owner. When the rich buyer and his hard trainer finally track the horse down, even they are touched by such devotion. They allow *Gypsy* to stay with Donna. Story is well-handled and is a matinee must for the younger set. **MGM.**

END



Frances Dee, Donna Corcoran, Ward Bond and new horse star in "Gypsy Colt."



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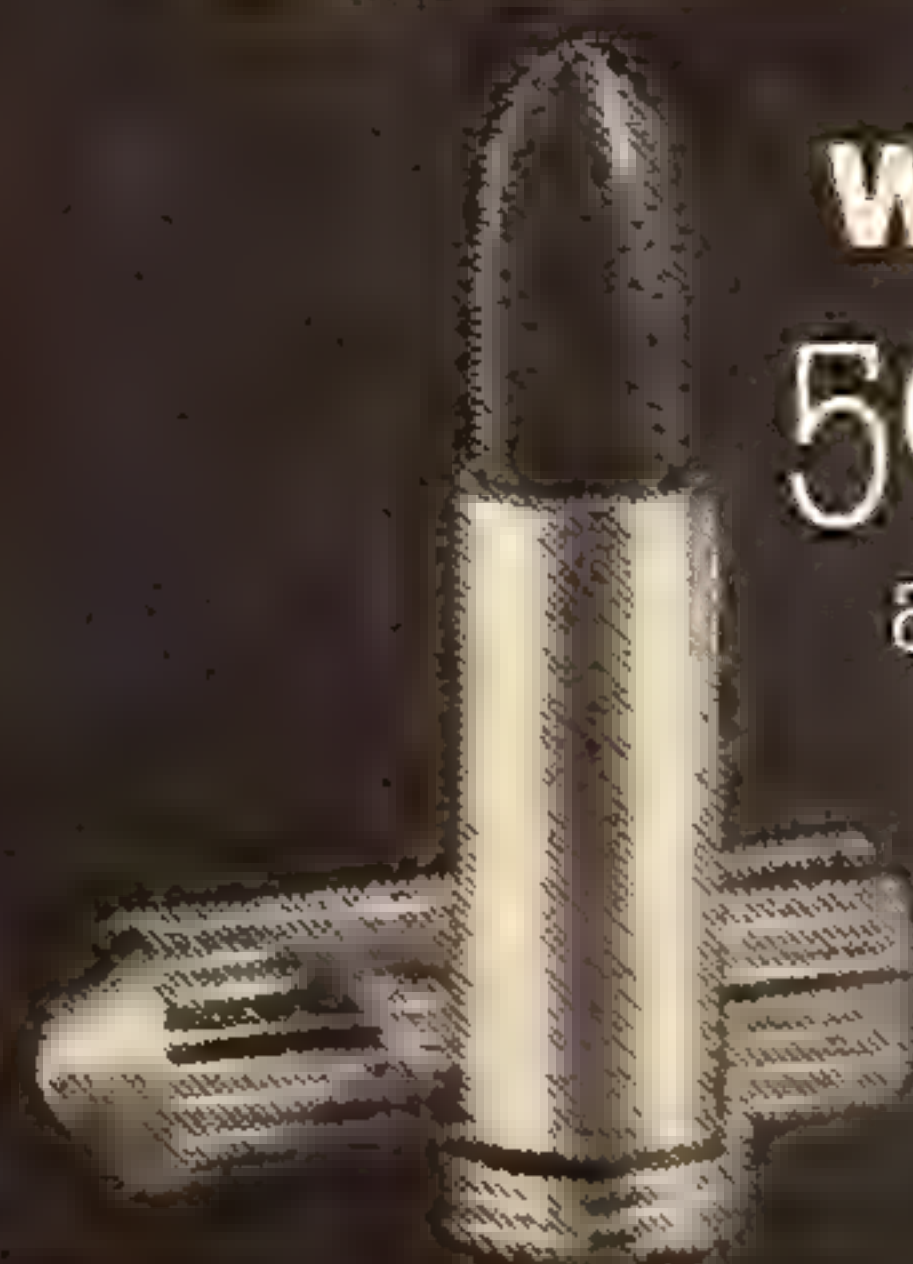
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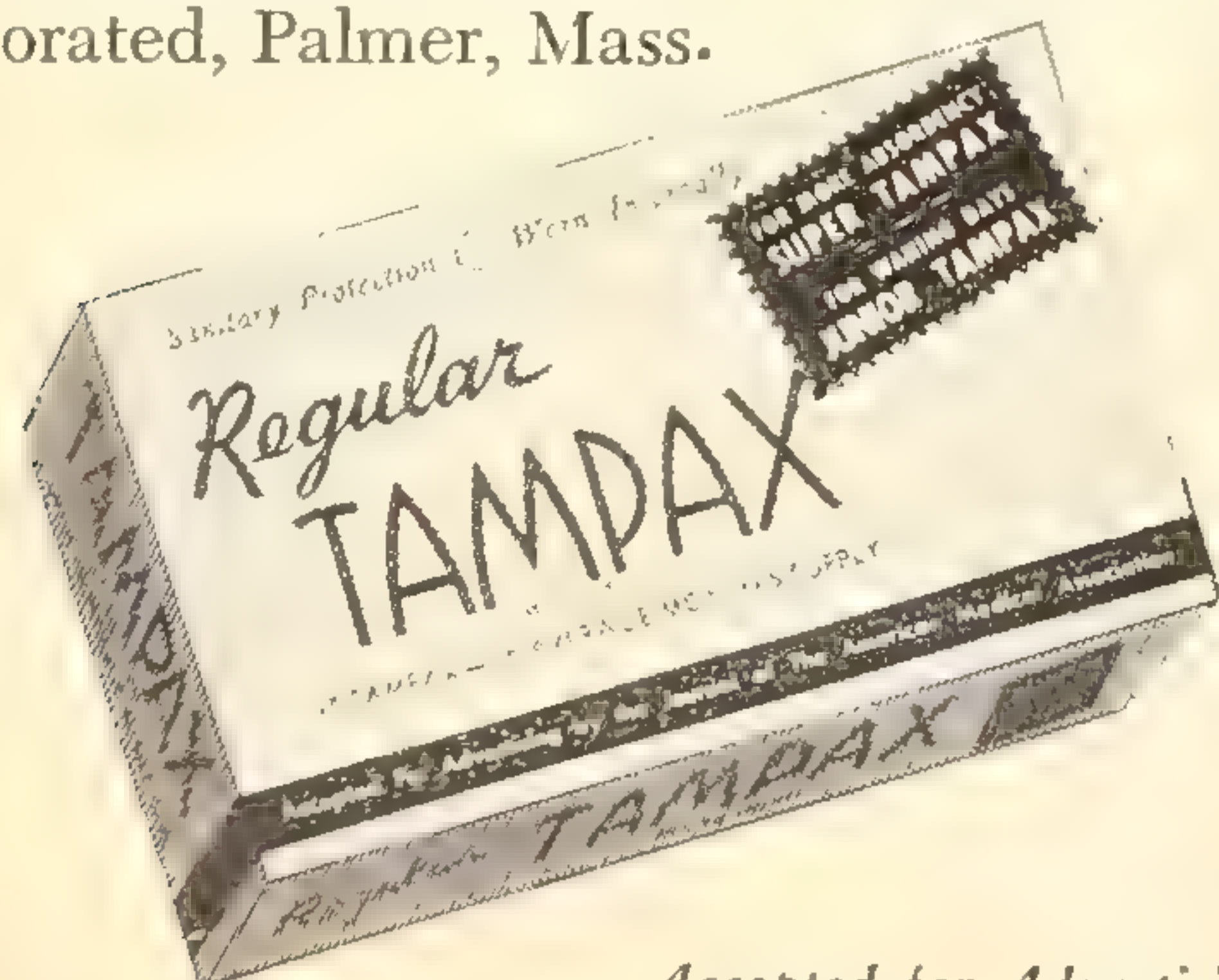
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16



"We can't teach our child the beauty of unselfish love without being an example of it ourselves," says Virginia Mayo, to which husband Michael O'Shea agrees.

**and
baby
makes
three** by Virginia Mayo

As I sit here with Mike and our newly born daughter, Mary Catherine — with Duke, our somewhat jealous little bulldog, standing by warily—I can still scarcely believe what has happened.

Mike and I, like other parents, have hopes and dreams for our baby. We are both the common sense type and feel very strongly that you can't force a child to be anything. We must let her be an individual. Advising and training a child with love is the only way.

Of first concern with us is her religious training. We both believe in the Proverb: "Train up a child in the way he should go; and when he is old he shall not depart from it." We realize that each parent, no matter how he

tries, will have blind spots in raising a child. But if we can fill our child with the spiritual and moral strength needed to live a good life, we've given her a firm foundation with which to face the world. So her religious training will be of first importance.

Then comes the hard part: teaching a child how to live by being an example of the right way. We can't teach a child honesty by saying, "Don't do as I do, do as I say." We can't teach a child not to lie and then pick up the phone and beg off an engagement with a lie. There isn't room for even a white lie in the face of an innocent child waiting to be moulded by its parents.

We can't teach our child the beauty of unselfish love without being an example of it ourselves. Even the thrill

of growing, giving and gratitude are without point if our child doesn't see these values in us. It is both frightening and wonderful to have the chance to help a tiny little bit of humanity become an individual with strength and integrity.

If I sound carried away, it's because I am. On the other hand, I also have the same reasonable and unreasonable fears and hopes of other mothers. I know when I first brought her home I was terrified that she would smother in the night. I spent half the night telling myself I was being ridiculous and the other half going into the nursery to see if I was being ridiculous.

When we realized that I was pregnant we also realized that we didn't have room for a nursery in our home. So we started looking at other houses. But we found that real estate prices were sky high and invariably a nice house had no grounds, or that lovely grounds had a small house. We also love horses and our home had the grounds for them so we stayed put.

We drew up plans to put the nursery on the ground floor and a bedroom and study upstairs. The plans looked lovely and the race against time was on. We found out a lot about remodeling at that time. We found that the entire house had to be reenforced with concrete to take the weight of the second floor.

Oh, after the concrete pouring in the foundation of the living room, naturally they had to put in a new floor. Then because of the second story, we had to put in a new ceiling. And the ceiling had to be beamed for reenforcement because of the floor above.

Toward the end of the remodeling, I was getting a little annoyed. You see, the workmen always started work at seven a.m. and I was constantly sleepy anyway. They worked right outside my bedroom door at all times. Then, of course, there were big mistakes and little problems that made the whole project much more expensive than we had planned. We really didn't know we had that much money to spend! Come to think of it, we didn't!

Mike and I both have found new reason for working harder at our careers. I was glad to be back at work on "The Talisman." Now it isn't just for ourselves but for Mary Catherine. It's stimulating to want to do better and better work so that you can provide a better life for a child. Perhaps it's a final step in maturity that only comes to a man and wife when they become a mother and father. **END**

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Dorothy Kilgallen's Exclusive Movie Gossip

THE INSIDE NEWS BEHIND THE NEWS, TOLD BY
AMERICA'S BEST-INFORMED COLUMNIST

SHELLEY WINTERS GASSMAN is likely to come out on top after all the divorce hoopla—so many former friends of Vittorio's have rushed to her defense. Insiders say Shelley has evidence that will rock Gassman back on his heels and into a "no defense" divorce settlement, although the tempestuous actress admits her financial demands and her insistence that Vittorio marry his youthful leading lady, Anna Maria Ferrero, were strictly for publicity purposes. Friends expect Shelley to recover from the broken marriage—and after "Executive Suite" is released she'll be bigger than ever in Hollywood . . .

One of the screen's biggest stars, rumored about to divorce her musician husband, will make headlines when she files suit. No other person is involved, it's merely a matter of politics. She'll claim he's responsible for the pinko tag that has hounded her in recent years . . .

When Diana Lynn returned to Hollywood from her European whirl, her first date was with her ex-husband, John Lindsay. You may recall it was Lindsay who was



Piper Laurie and Dick Contino are together again—but rumor's been wrong before in heading her to the altar!

awarded their house, furniture and two apartment houses as part of the divorce settlement. Diana, back in town without a place to live, rented a lavish apartment from Lindsay. Their dinner date was strictly a business deal and he made no concessions for his former spouse . . .

TONY CURTIS and his studio bosses are not seeing eye-to-eye these days. One member of the Universal-International Top Brass department claims Tony is suffering from that old bugaboo—star complex. The studio is very unhappy about Tony's attitude—he's beginning to turn down roles scheduled for him with lesser known studio players. Next step will be Tony asking for script and directorial approval. Despite the fact the young star has worked like a truck driver ever since he hit stardom, his current attitude can be the beginning of The End. A "suspension" may be the answer. It's cured many a difficult situation between studio and player . . .

Gene Tierney has been the talk of Hollywood since she returned from Europe to resume (CONTINUED ON NEXT PAGE)



Walter Winchell is interested to hear from Dorothy Kilgallen that he has big competition from a Chinese gossip columnist.

Dorothy Kilgallen's

Exclusive Movie Gossip

(CONTINUED)

her film career. No longer careless about her appearance, she's now svelte, composed and taking a sensible view of her romance with Aly Khan. If they do marry, it'll be on her terms, and she'll continue to work in the good ole U.S.A. whether she becomes a Princess or not . . .

Clark Gable has given Flickerville something to talk about since his departure from the MGM lot. He's reported as having snubbed old, old pals and a couple of West Coast scribes who really helped put him up there with The Big Ones. "The King" is very haughty these days and isn't having any of the old rah, rah, rah comradeship huddles that used to be part of the Gable legend. Despite the boost in his career that "Mogambo" gave him, tailor-made vehicles for His Majesty aren't in the offing . . .



Gene Tierney is now taking sensible view of the Aly romance.



Van Johnson's new, lofty ambitions are causing much bickering between Van and his wife, Evie.



Any talk of John Wayne-Pilar Pallete split-up isn't true.

ARLENE DAHL could very well become a Princess. Prince Christian of Hanover has been a persistent suitor since word leaked out that the Dahl-Fernando Lamas hour was over . . .

Eva Gabor is the Gabor to watch this year—she'll outsmart her sisters, Zsa Zsa and Magda, by remaining quietly in the background. Eva, the youngest, and easily the most talented of the Gabors, works as hard at studying dramatics as Zsa Zsa does at trying to make headlines. Magda, the eldest, seems to go along with Zsa Zsa—for the ride, no doubt . . .

Harry James and Betty Grable have been having squabbles—concerning Buddy Rich, the James band drummer. Harry is all for cutting down on the number

of Rich solos when the James-Grable troupe resumes its personal appearance schedule this Summer. Betty disagrees. She feels the drummerman has a following of his own (*which he has*) and should be featured as part of the overall act. Well, at least it's a novel reason for a husband-and-wife spat!

THE biggest hushed-up scandal in Hollywood concerns an important studio boss and a contract player under his banner, one of the most promising new actresses. The star-to-be in question is objected to, not by Mr. Movie Mogul's wife who knows *all* but by their grown children.

The things a former cook of Rita Hayworth's has to say about Dick Haymes are not to be believed—but they have the Santa Monica Set in stitches . . .

Lex Barker is making noises like a husband, now that things are beginning to break for him, professionally.

through. A saddened young lady while married to the crooner, she's reported twice as unhappy since she freed herself of him. Chums who have rallied to her aid are getting nowhere fast trying to cheer her up.

Gail Russell's probation lasts for two years on her first drunk driving charge. She's forbidden any alcoholic beverages, can't enter any of the Hollywood bars and has to report to her probation officer during that time. Talk that she and her ex-husband, Guy Madison, will remarry is just that—talk. She would, he won't . . .

SINCE the DiMaggio-Monroe marriage, Dorothy Arnold (*the ex-Mrs. Joe*) has faded into limbo—for the time being. Despite the fact she and Joe were divorced nine years ago she managed to keep her name in front of the public on that score. But her plans for a tour of the night clubs, Coast-to-Coast, have fizzled. Cafe operators are no longer interested in the "ex-Mrs. Joe DiMaggio"



The DiMaggios' trek to Japan was for New importation, Bella Darvi, star of "Hell And Dressed for new role, Tony Curtis baseball business with Lefty O'Doul. High Water," at N.Y. premiere with Plato Skouras. greets Janet Leigh, Dean Martin.

Mrs. B.—that's Lana Turner—felt she shouldn't accept the Brazilian Film Festival bid because of his career and because they'd already traveled so much. At least that's what the lady said to the South American officials. However, when people call Lana at their house and ask for Miss Turner, Lex asks them if they mean "Mrs. Barker!"

IN SPITE of the cautious press praise of Marilyn Cantor's new night club act, cafe patrons, including some of Marilyn's "best friends," say the youngster isn't ready yet for the Big Time. The Cantor monicker is considered a liability to her at this point.

This has been Marilyn Month in Hollywood. Pals of Marilyn Morrison, the ex-Mrs. Johnnie Ray, say she's been brooding ever since the Mexican decree went

since he wed Marilyn . . . Dorothy will again make headlines when DiMaggio makes another try at having his son, Joe, Jr., live with him six consecutive months out of every twelve. She will object to Marilyn Monroe as being an "unsuitable" stepmother, and the legal fireworks are earmarked for explosion before July 4th . . .

One of the all-time greats in Hollywood history, an actress of distinction since the days of silent films—and one of Hollywood's richest citizens—is a confirmed alcoholic. At a midnight soiree honoring Tallulah Bankhead, she had to be literally carried out and taken home in one of her many limousines. A very sad case . . .

Don't be surprised if Van Johnson ups and announces his "retirement" from screen acting. (CONTINUED ON PAGE 72)



**SHE DIDN'T
WANT TO FALL IN
LOVE—UNTIL
SHE MET THE MAN
WHO MADE HER
CHANGE HER MIND**

WHAT

Mitzi with fiance Jack Bean. "Jack and I are confident we can take the bitter with the better," says Mitzi.



by Mitzi Gaynor

MARRIAGE MEANS TO ME

WHEN I think of my coming marriage I get very excited about it. I know it's going to be just wonderful—all brand new and completeness. I want it—and yet I can't help wondering about making this all-important step.

Maybe it's because of all the things I've heard and read. What will I do if this happens? What do I do if that doesn't happen? How serious will the trial and tribulations be? Is the first year the hardest? Then, too, a lot of my friends have warned me that the minute theatrical people get married, the bets start. Ten minutes after the ceremony, the bets are five to one on the marriage lasting six months. If you've had a spat and are slightly formal at an opening, everybody speculates on the community property set-up.

I know that there must be strength and understanding and a solid foundation before marriage so that the marriage cannot be shaken by outside elements.

I always think of Jeanne Crain and Paul Brinkman as the ideal answer to gossip. I've never seen them unhappy. There is a complete divorcement between career and marriage. Theirs is a working thing with all the gear shined up and functioning with three-in-one oil.

With them as an example, I've bolstered myself sufficiently to realize that marriage is up to the two individuals. And my individual man is everything I ever wanted in a man. Of course, I really didn't know what I wanted until I met Jack, but I guess that is the way with women.

It was a February evening of last year that my date rounded up an extra man for my cousin for a Coconut Grove opening. Everything was fine until eight when my cousin called to say she was too ill to go out, and I was left with the dubious honor of two escorts. Jack Bean leaned on the buzzer at eight-ten and after explanations sat down and was quietly charming. At the Grove, we were left alone for a while; after a lot of laughs and a few dances, I realized I hadn't stopped enjoying myself since the start of the evening. I hadn't had to use any funny bits, or be ultra sophisticated, or even say "twenty-three skidoo." I didn't even know I was having a good time until mother broke up our threesome over scrambled eggs and coffee in my kitchen at 5:15 a.m.!

So two days later I had a terrific and hasty opening night—an emergency appendectomy. (CONTINUED ON PAGE 67)

Alan needed police escort
at Paris "Shane" opening.

**EUROPE WILL MISS THE ALAN
LADDS, BUT MILLIONS
OF AMERICANS ARE
GLAD TO HAVE THEM BACK
HOME AGAIN**

by Hank Kaufman

DOING WHAT COMES NATURALLY



WHAT is the secret of Alan Ladd's universal appeal? Why, today, after more than ten years at the top, does Alan find himself more in demand than ever? Riding the crest of the popularity wave following the smash success of "Shane," with three fine pictures recently completed in Europe, rugged, tight-lipped and soft-spoken Alan is not only in the prime of life but at the height of his career.

The secret is that Alan is one of the best-liked people in films. Certainly, as Alan will be the first to admit, his remarkable success isn't due to his being the greatest actor in the world. "I'm not the guy to play *Hamlet*," Alan says. "I'm not out to dazzle the public. I try only to be as natural and sincere as possible, and I hope that's what comes across. I'm not interested in making pictures with messages. I want to give audiences good, clean action stories which please and entertain them."

During his recent year in Europe with Sue and the children, the Ladds were welcomed and warmly embraced wherever they went. Few Americans, on or off the screen, have ever had such an enthusiastic reception.

Take the Paris premiere of "Shane," for example. The Ladds were in England at the time, where Alan was shooting "Hell Below Zero," a whaling epic with Joan Tetzel as co-star. The Ladds crossed the Channel to

join numerous film big-wigs in paying tribute to that grand old man of Hollywood, Adolph Zukor, who, celebrating his Golden Anniversary with Paramount, was special guest of honor at the gala event.

"Now, as many American stars can tell you," related a close friend of the Ladds, "the French are not the people to stand up in excitement at the sight of a movie star. They're much too reserved, much too blase, for that. As a matter of fact, that's one reason why a lot of the Hollywood stars enjoy vacationing in this wonderful city of Paris. They feel they can be themselves, do as

they please, go where they wish without feeling they're going to tie up traffic and cause public disturbances. Well, Alan's too modest to tell you about what happened to him at the 'Shane' premiere here, but I can—I was there. Alan was almost torn limb-from-limb by an over-eager and adoring French public. And they weren't all women, plenty of men, too. Even the protection of several husky French gendarmes couldn't diminish the ardor of the crowd clamoring for a peek at their screen idol. Nobody was more astonished at all this hullabaloo than Alan."

(CONTINUED ON PAGE 62)



Alan and Sue see
the European tour
and an education
for Alana, David.

EACH MAN SHE HAS KNOWN, HAS IN HIS OWN WAY, MEANT SOMETHING SPECIAL TO PIER ANGELI

"THEY'RE NOT ALL ALIKE!"

by Peer Oppenheimer



Knowing Kirk Douglas brought Pier a new maturity, plus—according to filmdom talk—the heartbreak of first love.

PIER ANGELI, only twenty-one, expresses the worldliness and sophistication of a much more mature woman when she says, in contradiction to the cliché—"Men are *not* all alike." For Pier, who has worked with a succession of top leading men, some of whom she has come to know intimately, has had a unique opportunity to observe and judge them. Her own life, personally and professionally, has taught her that each man is decidedly different from all the others—not only in personality, but even more so in the influence they've had on her.

Just what did each of these men mean to her?

First there was Gino Laurini, who played her sixteen-year-old lover in "Tomorrow Is Too Late," the film that won Pier recognition, stardom, and a chance to get to the United States.

Pier was eighteen when she made the film, and by American standards very young and immature. Sixteen-year-old Gino, although very (CONTINUED ON PAGE 54)



When she first met John Ericson, Pier spoke little English, but she immediately felt he was like a big brother to her.



Today Pier thinks of Gene Kelly as one of her close friends, but when they were co-stars in a movie he had her in tears!

Pier's latest is "The Flame And
The Flesh" with Carlos Thompson.



**ALDO RAY—FORMERLY JUST A PRIZE FLUKE—
SPEAKS FROM EXPERIENCE**

“DON'T DO IT THE WAY I DID!”

by Gladys Hall

THEY'RE talking about Aldo Ray. They're oh-ing and ah-ing over the job he does as *Sergeant O'Hara* in Columbia's "Miss Sadie Thompson." They're chuckling and slapping their thighs over the things he says, and the things he does, when guesting on TV. They're recalling (*and are their faces red!*) how they said "It's a fluke," when in his first picture, "Saturday's Hero," husky-voiced he-man Aldo was hailed a "find," was touted as being star material in the rough and tough tradition of which living legends Gable, Tracy, Cagney, Bogart are made. What but a fluke could turn this small-town constable into a movie actor in less time than it took any one of his famed film "forebears"? And how does a fluke become, so to speak, not a fluke?

Aldo Ray's answer to that is, "I'm an exception to the rule. Don't ever do it the way I did it, or you'll never get there, is the advice I'd give to aspiring actors."

Chances are you never would get there if you should try to do it the way Aldo did it. For the way Aldo did it shattered precedent, was against all the rules and regulations prescribed for and followed by his fellow stars both now and in the past.

In the first place, Aldo didn't care—which can be a





With all the acclaim Aldo has for "Miss Sadie Thompson," he says it's co-star Rita Hayworth who packs the big jolt.

sword with a two-edged blade. If your indifference to a career is an act, it flops. If you really mean it, it can be a come-on. Aldo really meant it. Aldo never says or does anything he doesn't really mean. That's Aldo for you. But—Aldo was in a position to mean it. Before he made "Saturday's Hero" Aldo had won the primary election for constable in his home town, Crockett, Calif. If being an actor didn't suit his book, he could go back to Crockett and the campaign he knew would end in a landslide victory.

And that is precisely what he did do.

Aldo felt pretty good when, after "Saturday's Hero" was finished, the studio bigs said to him, "Stick around, kid, think you've got a future." He felt good, but not surprised.

"I'm not basically inclined to being an actor but I never felt," Aldo explains, "that I *couldn't* be an actor. Never do anything I don't feel capable of doing. Like living it up, for instance, in the girl department. That is one department, the girl department, I do not excel in! I still haven't fathomed the mystery of Woman. However, I never would have run for constable of Crockett or parked my dogs in front of a movie camera if I hadn't



It was love at first sight when Aldo met Jeff Donnell. They're "going very steady, but can't afford to marry."

known I was going to win. How do I know?" Aldo shrugs, "it's a climate, a feeling. An intangible summary of all the elements involved.

"I'm not surprised I'm an actor because, in addition to my practice of never doing anything I don't feel capable of doing, I always expected to be in the public eye." (*There is an arrogance, virile and exciting, in this big young man.*) "But in politics, not movies. To be a good politician, however, you have to have some of the dramatic in you and so, although a movie career was not a thing I'd hankered after, or had to have, there were monetary advantages, so I thought then, and I felt okay when they said 'Stick around, kid;' not so okay when they added, 'But you've got a lot to learn, got to carry some spears.'

"A lot to learn. Carry some spears.

"NO.

"Sure I had a lot to learn, and still have. Sure, young actors begin at the beginning, study. But I've already sounded the warning not to do it the way I did it. I've said I'm an exception to the rule which, the school-books tell you, proves nothing. I'm an exception because acting is neither in my blood nor (CONTINUED ON PAGE 71)

The marriage of Tony Martin and Cyd never needs publicity stunts fanfare.



**CYD CHARISSE IS ONE OF HOLLYWOOD'S HAPPIEST
WIVES—BECAUSE HER HUSBAND MAKES SURE SHE KNOWS HIS DEVOTION**

CLOSE HARMONY

by Peter Sherwood

WHETHER Cyd Charisse danced her way into Tony Martin's life, or Tony sang his way into Cyd's heart is of little consequence now. The important fact is that theirs is one of the few marriages in show business where the harmony and rhythm have gone on uninterruptedly.

This is not just one opinion of the happy personal life of the Tony Martins, but something that all Hollywood knows to be true. And here are some of the facts:

Says Cyd: "I am one of the luckiest of all women, because I'm married to a man who constantly demonstrates that I am always on his mind. A shopping addict from way back, Tony feels that any day that he can't bring something home to please me is a day lost."

Says Tony: "I am one of the happiest of all husbands, because I'm married to an appreciative wife. Many men are content to remember anniversaries with flowers, a birthday with a suitable gift—but it's much more exciting to do something about the days in between."

The success of the Tony Martin-Cyd Charisse marriage, many Hollywoodites will tell you, is due to the thoughtfulness and generosity that exist between the two of them in emphasizing how much they think of one another. In the matter of day-in and day-out gifts, Tony is still the wooer, and Cyd, as a grateful and warm recipient, is still the wooed.

Not so long ago a reporter asked Tony, 3000 miles away on a singing appearance, what he did to keep the home fires burning. "I'm never anywhere but at the end of a long distance wire," he grinned, "and Cyd knows where to find me at every hour of the day and night. But she doesn't have to look, because I grab the phone first."

What makes Cyd Charisse so happy today is the utter completeness of Tony's attention and devotion. He has three loves: his wife, his children, his home. He is often engaged in doing something for one—no matter how far away he is—more frequently for (CONTINUED ON PAGE 68)



With a happy marriage
to inspire her, Cyd
is going great in films
like "Brigadoon."



Not one for the Hollywood whirl, Marilyn wants to wave good-bye when she's finished work and head north for home.

**EVEN IN HER
HAPPIEST ROLE
AS MRS. JOE DI MAGGIO,
MARILYN MONROE IS
STILL UNPREDICTABLE**

by Ben Maddox

Peeking in on **MARILYN AS A HOUSEWIFE**



Before her marriage Marilyn had completed work in "River Of No Return" with Rory Calhoun for 20th.



Marilyn and Joe, basically so very much alike, never made a game of their love. Accustomed to adulation, both now prefer a quiet life.



WHEN Marilyn Monroe announced, "Marriage is my main career from now on," she pointed up the fact that the girl behind all the ballyhoo is a wonderful human being. Being top box-office means far less to Marilyn than being a wife to Joe DiMaggio. Now that they're back from their extended honeymoon to Japan and Korea, where Marilyn visited the troops, the DiMaggios are settling down to blissful domesticity.

It's typical of Marilyn that she isn't moving to a swanky estate in Beverly Hills to try to become a social leader. Though she and Joe have a new house in the Hollywood environs they've decided to make their real home four hundred miles away from the lavish whirl of movietown. The moment Marilyn is through with work she will head north. Her husband has his roots in San Francisco beside the Golden Gate, so that's where she is building her life as a wife. By plane the trip takes less than two hours, and once she reaches her destination Marilyn is in another world. The steep hills, brisk air, and cosmopolitan atmosphere of San Francisco enchant her as much as she fascinates her new friends. Actresses have held a special place in this gay city from its Gold Rush days, and with her genuine personality undisguised Marilyn has been adored since her first visit with Joe's big family.

The Marilyn the DiMaggios know, however, is not the movie queen. They have no doubt about her ability as an actress, nor has anyone who knows Marilyn in person, for her convincing portrayal of a blonde bombshell is proof. She dolls up in those attention-stealing clothes designed and lent her by her studio for official personal appearances. But she doesn't cling to that movie glitter the minute she can relax; she leaves it entirely behind her like any girl coming away from a job.

(CONTINUED ON PAGE 66)



Jimmy knows how to
pick good films for him-
self, the latest, "The
Far Country," at U-I.



by Michael Sheridan

HE'S GOT EVERYTHING

He married Gloria McLean in 1949.

EVERYONE KNOWS JIMMY'S A HIT IN MOVIES.

HE'S AN EVEN BIGGER

HIT AT HOME WITH THE STEWARTS



Jimmy's very proud of Michael and Ronnie, Gloria's sons by a former marriage. The Stewarts also have twin girls, born three years ago.

GENIAL, easy-going James Stewart is a man who has made a flawless, all-round success of his life. He has reached heights, personally and professionally, that not even he dreamed were possible. Never running before he could walk, Jimmy, by the cautious processes that are a part of his integral make-up, has managed to extract the utmost out of life—mostly hits and very few errors.

A hit in about every movie he has ever made (*he has long ago lost count of how many*), Jimmy, at forty-five and after almost two decades of acting, attracts top box-office grosses and critical acclaim with unfailing consistency. Everything he's touched has been right—from a happy and full movie career to an even happier and fuller private life.

Romantically he was one of Hollywood's enigmas for years. It was no secret that he held women in awe, thought that each and every one he ever came across was something out of this world. Too beautiful to be real. Or too real to have what he wanted in a woman—a dreamlike quality which wouldn't dispel his belief that most women are goddesses.

He had all Hollywood on tenterhooks until he made the plunge. Ex-college pal and roommate Jose Ferrer once said, "He's the cageiest man I've ever known. He's cagey with cars, with scripts and with women. When he does marry, she'll have to talk a very good script."

It was a whole ten years later before Jimmy enlightened his old friend on the kind of woman he had finally chosen. In typical laconic fashion he described her. "Name's Gloria. Guess you'll like her all right. Must meet sometime."

And that was all (CONTINUED ON PAGE 70)

WILL HEDY TAKE TO TEXAS?

**WHETHER HEDY LAMARR FACES
REAL HAPPINESS OR JUST
ANOTHER CHAPTER OF MARITAL
DISCORD DEPENDS
UPON THE LADY HERSELF**

by Mary Frazer

**Hedy must now blend her continental tastes and
film career with Howard Lee's Texas background.**





THERE was great consternation in Madeline's, one of Houston's swankiest cafes when Howard Lee, native of Texas, asked for a wine list so that his beautiful wife, Hedy Lamarr, could follow her usual continental custom of wine with her meals. The waiter looked askance, the Texas Big Rich customers at nearby tables were shocked. Surely Mr. Lee knew the state's liquor law that no mixed drinks may be served any place save in private clubs, where members have the makings stashed away in lockers, and no wines except the "light" type with mild alcoholic content may be ordered at restaurants.

Nonetheless, Howard requested a wine list, while Hedy waited expectantly. Finally, Madeline Bigelow, the chic owner, offered to give the Lees a bottle of wine from her own private stock. Even an attempt at joking about the fact that the cafe was housed in the mansion in which Howard had grown up, and that Hedy was the new landlady, did not restore serenity. Hedy asked her husband "who she must see" to get the wines with her meals which she has enjoyed always in Europe, in Beverly Hills, in Acapulco, in New York, in any of the international gathering spots where she has long twinkled as a leading luminary. Mixed drinks? She wouldn't touch them. But wines! They were civilization itself!

To many, the incident was amusing. To some, annoying. But to a few perceptive souls, it is significant (CONTINUED ON PAGE 60)

Hedy's children, Denise, 8, and Tony, 6, adore their new stepfather and palatial Houston home.



NO HIDING BEHIND DARK GLASSES FOR
RHONDA FLEMING—SHE'S ONE STAR WHO LIKES TO MEET HER PUBLIC

She Doesn't Want TO BE ALONE!

by Leone Matthews



"Stars who hide from fans don't know what they're missing," says Rhonda, who's also the happy wife of Dr. Lew Morrill.



With Jeff Chandler and Mamie Van Doren, "Yankee Pasha" co-stars. P.A. tours have taught Rhonda plenty of things.

"DARK GLASSES are silly, and all this nonsense about wanting to be alone is even sillier! The public is my boss, and they're entitled to see the girl they 'employ.' Besides—it's fun to be recognized."

Those are the forthright words of one of Hollywood's most beautiful stars, Rhonda Fleming.

It's easy for her to talk, you say . . . easy for her to appear in public constantly when she is acknowledged—as Rhonda is—to be as lovely off the screen as on. But is it easy?

Hollywood is full of beauties—and many of them are regularly voted the most uncooperative in the business. Photographs of their families, homes, children—even their pets aren't allowed. They don't turn up for scheduled press interviews, don't like to give autographs, and take great pains to be rude when they go on public appearance tours.

Once, Rhonda Fleming will admit, she was a little bit that way herself. "All the big names in Hollywood say they find the constant publicity, photograph-taking and autograph-giving such a bore," remarks one of Rhonda's friends, "and when Rhonda first made a name for herself, she thought that was the only correct way to behave."

She quickly learned differently, however. The bigger they come, the simpler—and more cooperative—they are, Rhonda decided, and because she had theatre in her blood, it wasn't too hard to accept the public outside the theatre as well as inside.

"Actually," says one Hollywood producer, "Rhonda had everything in her favor. Her mother had been on the stage and bequeathed a sound knowledge of show business to her daughter. Rhonda's grandfather was a theatrical producer in Salt Lake City. And Rhonda herself was born and brought up in Los Angeles and Beverly Hills, so she could see the theatre world in action.

"It's probable, I think, that she would have flowered as a public personality much sooner, but for her very early marriage," he finishes. "She's got the right approach to her career, but she lacked the right approach to being a woman off the screen."

Today, Rhonda says frankly that no girl should dream of marriage before her early twenties. "I don't regret (CONTINUED ON PAGE 74)

Rhonda's gained, and rightfully, the reputation of being a star who works at all phases of her job.



THE LADY

by Dee Phillips



Often rumored about to marry—it was said she would wed Rock Hudson, for instance—Vera's still single. Marriage is a serious step, she thinks.



A frequent date of Vera's is Richard Gully—and she hastens to say that she isn't speaking about him when she sounds off on obvious approaches.

SAYS "NO!"

**VERA-ELLEN THINKS ANY GIRL CAN SPOT
THE TYPICAL APPROACH EVEN BEFORE IT BEGINS**



Richard Anderson is also often seen with Vera at parties and premieres in Hollywood. You'll see her on the screen next in "White Christmas."

BEING one of Hollywood's most-dated bachelor girls, Vera-Ellen is an authority on the typical approaches men use. You can spot the man by his approach long before he's really begun it, she says—furthermore, if you want to get technical about it, there are seven approaches—all deadly!

"What are deadly approaches to me may not be for you," she says, "but I'll bet you recognize each and every one in your own life. For instance, there's the considerate type who leads off with, 'You poor thing, how tired you must be! Why not come to my place tonight for a quiet dinner?' Consideration for you is his bait. He also collects records and if you're not too tired, you must hear his collection. He just happens to have an unreleased album that would make a great ballet. He wants you to hear it—at his place. He's so considerate he points out that you won't have to dress to come to his apartment and he also has his own 'massaging of the aching dancers' feet' technique, his own special home-made remedy for sore muscles. And to top it off, he can cook! The boy usually learns to cook at least one good meal to bolster his routine. In my case, he has read the publicity on my being too thin, so I have to try his special out-of-this-world spaghetti sauce.

"Of course," grins Vera, "you don't always resent this considerate character, because under proper conditions this can sound like heaven after a hard day of dance routines. It would to me after a day of rehearsal for my dances in 'White Christmas.'

"The crown for consideration, of course, goes to the boy who just has to stop by his place for one reason or another—and after he has you inside he just happens to have a seven-course dinner going (CONTINUED ON PAGE 69)



Debbie Reynolds, dating Max Anthony lately, can't clip hair for "Peter Pan."

seeing "I Married A Witch," a Paramount film she starred in years ago with Fredric March. She had the movie screened for herself and a few close friends at the offices of Motion Pictures for Television. It's the second and last time she's seen herself on the screen. It's taken her all this while to recover from witnessing her first—"I Wanted Wings" . . .

CESAR ROMERO packed up and deserted New York for another year leaving a trail of broken hearts behind him. Monique Van Vooren, the "Almanac" player, misses him the most . . .

Charlton Heston and his wife, Lydia

Clarke, plant their own petunias on their Tudor City terrace and grow tomatoes, string beans and onions as well. When James Stewart visited them, he brought along three avocado trees but despite the Hestons' "green thumb," nothing much has happened in that "grove" . . .

While Mona Freeman and Lance Fuller are romancing in Hollywood, Bing Crosby has been slipping into town very quietly for medical check-ups in nearby Philadelphia. If the Freeman lass and Crosby aren't wed by June, they'll never march down the aisle (*with one another*). Mona doesn't want to wait any longer. The

Danton Walker's



EAST COAST OR WEST, WHEREVER THEY MAY BE

HOLLYWOOD ON

DEBBIE REYNOLDS has a flock of summer theatre offers to star in "Peter Pan." MGM may give her approval to accept, but only if she promises NOT to have her hair clipped. This would be the first "Peter Pan" on record with a full head of hair. Reason for the clause in their pending agreement is that Debbie may have to be called back to her studio for retakes—and on her a wig doesn't look good. The Copacabana in New York is bidding for her singing-dancing talents for a two weeks stint at \$10,000 per. Debbie has nixed it—perhaps she's remembering the fiasco suffered by Janie Powell when she stormed into the Copa . . .

Humphrey Bogart ordered three new toupes while in New York en route to Italy. Lauren Bacall Bogart approved the tinted tresses first, then had them air-mailed to Bogie in Rome. They're costly items—\$300 apiece . . .

Veronica Lake finally got around to



The reconciliation of the Gene Nelsons is at that maybe-maybe not stage. With Miriam's resumption of her career as a choreographer she may work in New York



The Dick Widmarks were on hand for "Hell And High Water" bow in Gotham.



Guy Madison, in New York for "The Command," had a "preferred" date.



Keefe Brasselle has found "Eddie Cantor Story" a big boost to national fame.

—STARS MAKE NEWS!

BROADWAY

alleged "romance" between her and the Fuller youngster is a press agent plant—his real interest is a non-professional, a private secretary in Reseda, California . . .

PEGGY LEE has told friends that she'll not marry again "for at least five years." That's not what her escort, Hal March, has been hinting. The Lee talents, wasted in Hollywood, will be given a boost in a series of night club engagements followed by a starring role in an upcoming Broadway musical to be produced by Rita Allen. Another former movie talent, singer-dancer Dick Foote, will also appear in the same production . . .

A special formula was flown West to Hollywood from the local salon of a famous cosmetic house so that Howard Keel's hair could be dyed red for his role in "Jupiter's Darling." The new color process was tried out on several MGM starlets who were visiting Manhattan at the time . . .

One of the biggest song hits in the screen version of "New Faces," is "Guess Who I Saw Today" written by Elisse Boyd. It's a straight ballad, so haunting that Shirley Booth who is busy with her newest Broadway musical, "By The Beautiful Sea," may take time out to record it along with other off-beat tunes from former stage hits. The Booth version, however, would be done as a comedy song—it's that flexible. "Tangerine," "I Didn't Know What Time It Was" and "Siam" are some of the other songs the Booth album would feature. The star of "About Mrs. Leslie" is also considering an album of "readings." Her first choice would be Dorothy Parker's "Big Blonde"—a classic . . .

BROADWAY pals of Dawn Addams are inclined to discount the reports she'll become Princess Vittorio Massimo in Rome on June 27. Along Park Avenue it's said she still hankers for Farley Granger and would rush back to New York if he'd merely give her the nod once again . . .

At the Hotel Plaza Persian Room, Marlene Dietrich drew stares when she removed her mink wrap but ring-siders were disappointed. Her dinner gown had long sleeves and a high neckline, and wasn't in the least transparent . . .

Nome, Alaska, is preparing itself for a summer junket of Broadway and Hollywood stars. The Wallace Hotel,

which faces the Bering Sea in the Arctic region, is readying accommodations for such screen notables as Rock Hudson, Mamie Van Doren, Race Gentry, Kathleen Hughes, Debbie Reynolds and Robert Wagner. From New York, John Hodiak, Ralph Meeker, Audrey Hepburn, Robert Preston, David Wayne, Rosalind Russell, Roger Dann and Joan Diener, all due for mid- (CONTINUED ON PAGE 56)



At "Hell And High Water" preem were Sloan Simpson and singer Eddie Fisher.

MAGGI'S PRIVATE

THE LATEST NEWS, VIEWS, DOINGS OF VIDEO PERSONALITIES AND DELECTABLE BITS OF GOSSIP



Boniface Tony Mele hovers around table at his Theodore's restaurant where Imogene Coca, Jane Morgan, George Jessel and Al Bernie relax from TV chores.



Actor-Director Jack Webb of "Dragnet" and Dorothy Towne at directors' gala.



Rita Gam and Oscar Hammerstein II at the Little Studio. So many celebrities visit the art gallery it's the new happy hunting grounds for autograph fans.



Margaret Truman, Paul Winchell and Jerry Mahoney may go on ten-week tour.

WIRE

By
**MAGGI
McNELLIS**



Monica Lewis gives a hearty welcome to Julie Harris, young Broadway star, who guested on Monica's ABC-TV show.



Helen Hayès is greeted by Dick Kollmar and artist Clark Bailey at Dick's Little Studio, mecca for art-loving stars.



Bruce Weil, seven-year-old charmer, literally has Maggi McNellis eating out of his hand at a backstage TV party.

DON'T BE surprised if Margaret Truman and Paul Winchell (with Jerry Mahoney, of course!) concertize a two-hour program of songs, comedy-drama sketches and dances and tour the countryside. In the works now is a schedule which would take the streamlined act into large and small cities from Coast-to-Coast late this Summer for a minimum of ten weeks. Pending the success of the program—and its popularity is assured since the Winchell-Truman fans are so numerous—the “in person” package may be earmarked for engagements in London, Paris, Rome and other European capitals late next Spring . . .

Colonel Tim McCoy, star of many an early and exciting western and former Adjutant General of Wyoming, begins his show business comeback with a new telefilm series called, simply enough, “Tim McCoy.” The granddaddy of all the old movie cowboys, the real McCoy will teach his younger video audiences Indian sign language. Watch for this to be the newest craze of The Younger Set . . .

Helayne Buttons, Red's second wife, isn't any too happy over the professional activities of his first spouse, Roxanne. The latter, who has been appearing in vaudeville and burlesque houses throughout the country, bills herself as “Roxanne, the former Mrs. Red Buttons.” Red and Helayne are pretty miffed over the entire thing, but there's nothing they can do about it . . .

EDDIE ALBERT's TV career got a further boost when he made two appearances with Loretta Young in “Letter To Loretta.” The Albert talents will be restricted solely to TV from now on, with only a rare Hollywood film assignment being accepted. He's already declined five Broadway plays, feeling TV is his best medium . . .

A national tour of Summer theatres is pending for the entire cast of “Jamie”—Brandon de Wilde, Ernest Truex, Polly Rowles and Cathy Nolan. The program's script writer, Don Ettlinger, is preparing a three-act version of the popular show, utilizing the best of this year's programs. Other video shows that may follow (CONTINUED ON PAGE 64)



Jeff Donnell, a champ, has some super gestures for communicating ideas to Jack Haley, John Barrymore, Jr. and Rose Marie.

The Stars Shine

Corinne Calvet gives Richard Denning a hint: "It's a gag saying."

"Quiz" regular, John Barrymore, gets Angela Lansbury's "message."



ON "PANTOMIME QUIZ" YOUR
 MOVIE FAVORITES PROVE THEY'RE BEAUTIFUL—
 BUT ONE THING IS SURE: THEY'RE
 DEFINITELY NOT DUMB

by Robert Perkins

Bright

Star guesser Bob Alda has trouble
 with Wanda Hendrix's Indian call.



"Pantomime Quiz" is Mike Stokey's brain child.

CORINNE CALVET made odd signals with her hands, slumped to the floor and wiggled like a fish. Then she hopped up, did a quick hula, signaled again, finally pretended to drive a car—in full view of a fascinated audience of millions.

Was the luscious Corinne off her rocker? Missing a few buttons? Flipping her chic lid?

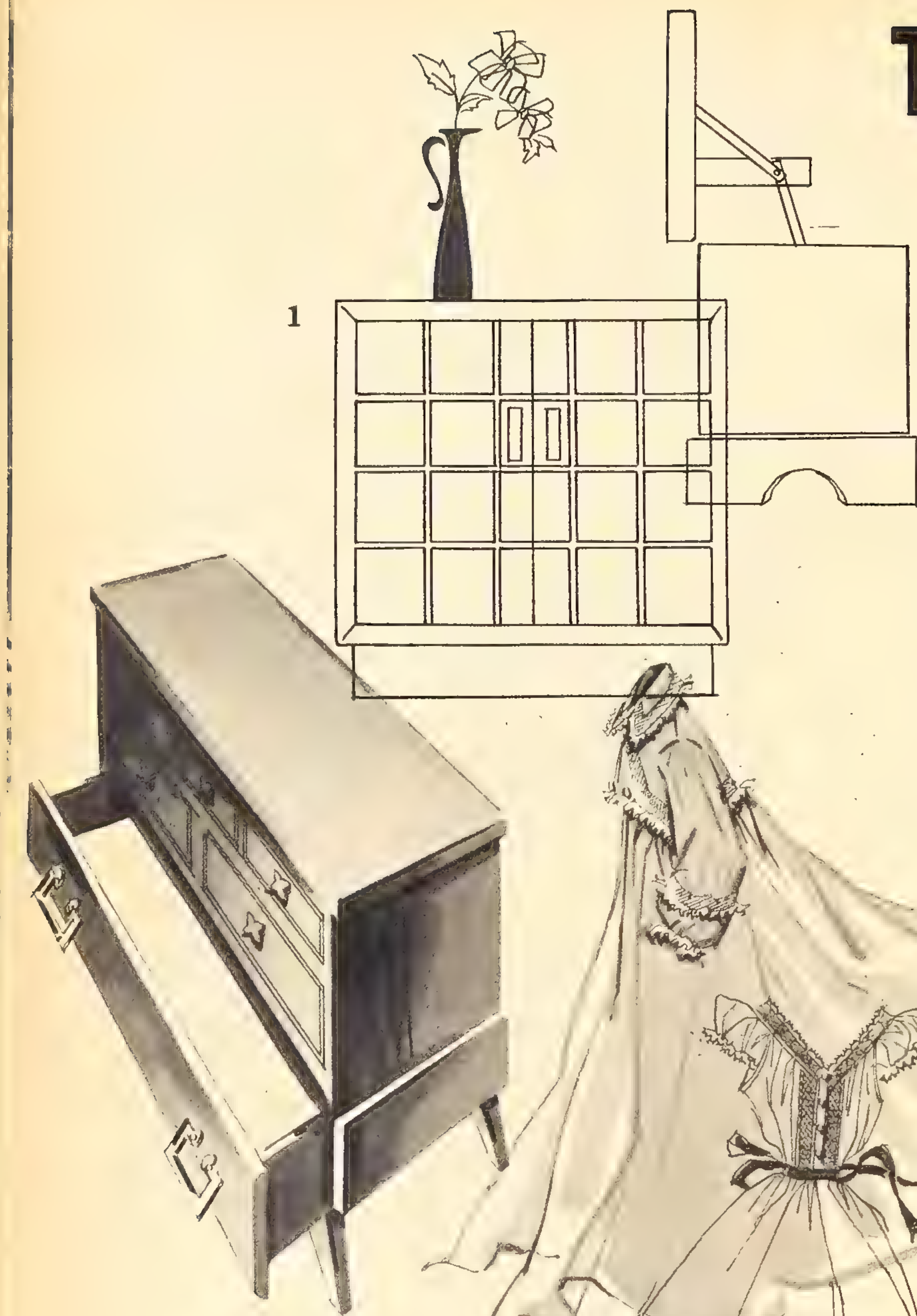
Not in the least. And the audience applauded the low time-score she had just made for her team in the TV game of "Pantomime Quiz" (*Du Mont network; Tuesdays, 8:30 PM, EST*).

This is Mike Stokey's modern version of charades, with Hollywood and Broadway luminaries teaming up to work out such stumpers as: "Take your shoes off, Baby, you're running through my mind!"

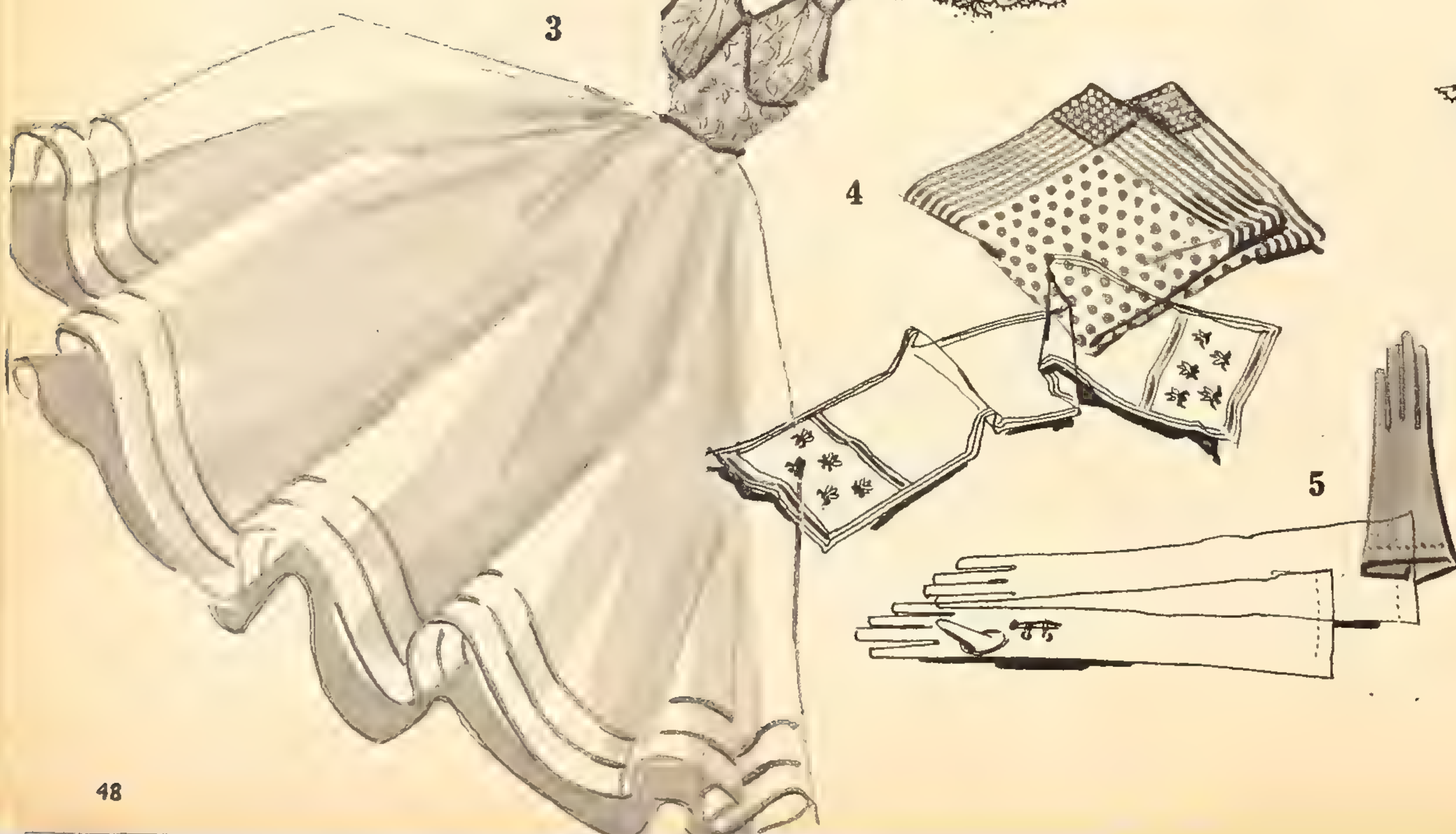
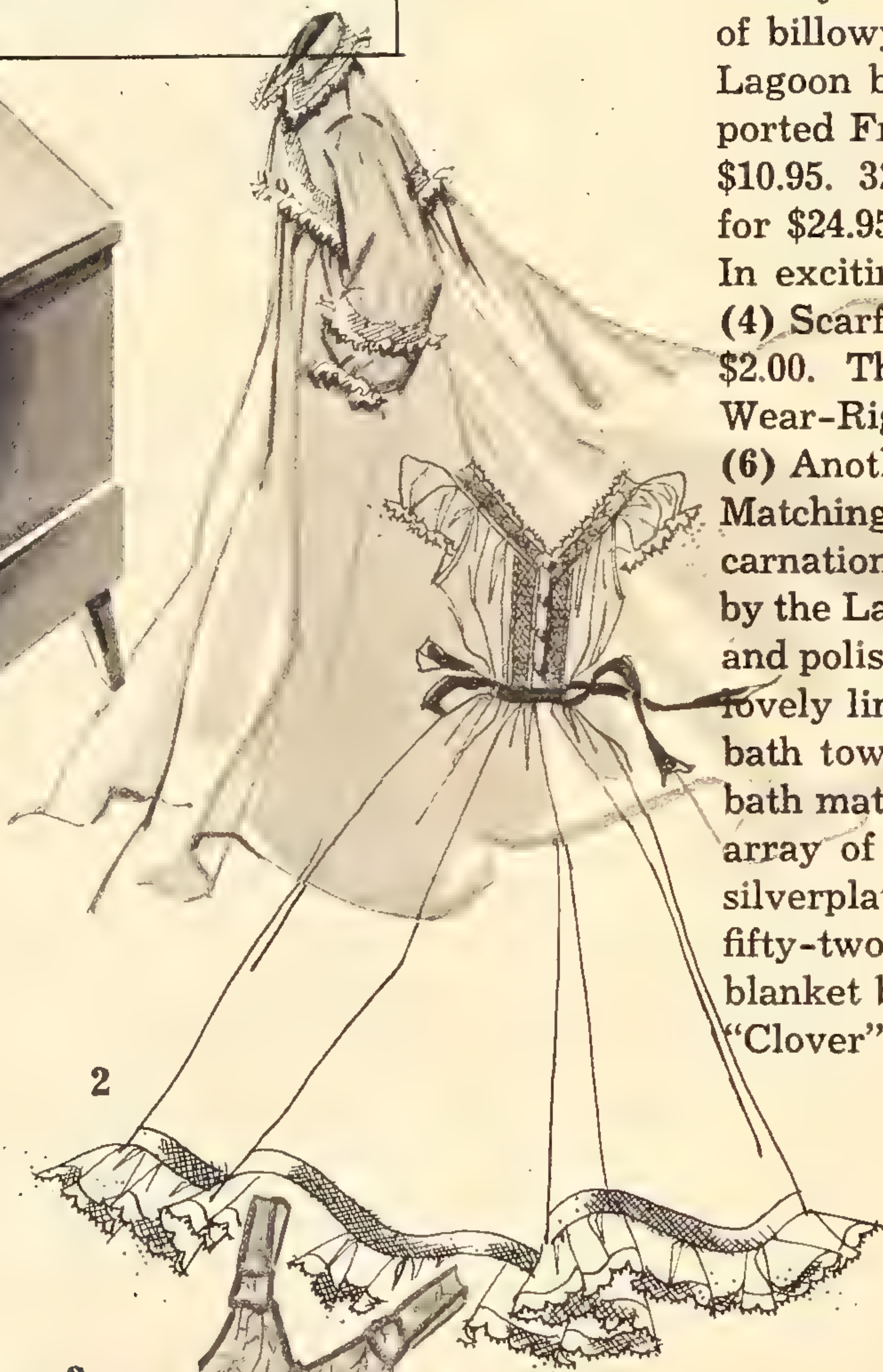
"Corinne is one of our pets," says producer-emcee Stokey, "and is smart as two whips—as are the rest of the film stars, whose intellects have always been sold short." Corinne is but one of a long line of the Hollywood famous who have made their television debuts on this program, which has spent six of its seven years in Hollywood.

Two pretties who first winked at a TV camera on "Pantomime Quiz" are Barbara Britton and Gale Storm. *Mrs. North* (Barbara) is an ex-regular on the show, with a reputation for throwing herself into the game, with *My Little Margie* (Gale) rating in the same upper brackets. Then there were the reel-life detectives vs. the real-life ones. "We teamed up three male Los Angeles detectives," said Mike, "and a lady one (CONTINUED ON PAGE 58)"

There's more than



To make your dreams a reality . . . a planned future which includes precious things for your new home lovingly stored in a fine chest to be yours always. (1) Left, a modern chest in blond finished oak, by the Lane Company, with an automatic tray. Another style in limed oak, a modern double door console, with an interior drawer and an adjustable shelf, also by Lane. A third style, the modern lowboy in limed oak, has a full-length drawer in the base. The chests are, of course, all cedar lined. (2) For sheer beauty and utmost enjoyment, a Luxite gown and negligee of billowy nylon Tricot. This set in exotic Hibiscus pink, Lagoon blue and white. The negligee, trimmed with imported French lace, retails for \$19.95. Sizes 32-38. Gown, \$10.95. 32-40. (3) This sumptuous gown, also by Luxite, for \$24.95. Double layer skirt and fine floral embroidery. In exciting palm green or Waikiki rose. Sizes are 32-38. (4) Scarfs by Baar and Beards. The silk polka dot one for \$2.00. The sari, a combination of colors, for \$1.00. (5) Wear-Right gloves of durable cotton, in classic lengths. (6) Another Luxite sheer print shortie gown, \$10.95. 32-38. Matching bedjacket, \$5.95. S-M-L. Both in rose spray, carnation, or blue violets! (7) In this modern cedar chest, by the Lane Company, in blond oak with its automatic tray and polished finish, gather a treasure of luxurious blankets, lovely linens. . . From Martex, we have a fine selection of bath towels, guest towels, wash cloths, dish towels and a bath mat-seat cover set. All wonderfully priced and in an array of colors. (8) Holmes and Edwards sterling inlaid silverplate. Romance pattern illustrated. And this lovely fifty-two piece service for eight, \$84.50. (9) A light weight blanket by North Star. In black and summer colors. (10) "Clover" pattern on comb percale sheets and pillow case



HOPE in this CHEST

set; and "Queen Elizabeth" bedspread and door knocker (11) from Bates. (12) Westinghouse automatic electric blanket. (13) Fitted Springcale combed percale sheets and matching pillow cases from Spring Mills, Inc. In artistic tones. (14) Satin comforter with a touch of sachet, Claire Green. Barbara Ann Scott, world renowned ice skater, starring in "Hollywood Ice Review," wears lounging clothes by Del Mar, slippers by Capezio.

END



SCREENLAND FASHION FEATURE BY MARCIA MOORE



INTIMATES

Designed for beauty (a) "Ingenué" bra in embroidered white cotton. This junior "Whirlpool" has AA cup. Just \$2.50.

"Debutante" (b) has wide-spaced straps, $\frac{3}{4}$ cup. \$5 in cotton. \$6 in nylon.

"Definitely Yours," wired halter bra (c) in cotton eyelet, \$6. All bras by Hollywood Maxwell.

RECORD ROUNDUP

by JANE PICKENS

The "Jane Pickens Show" is heard coast-to-coast six times a week on the NBC radio network Monday thru Friday 2:45—2:55 P.M. EST and Thursday 10:35—11 P.M. EST. Also on ABC-TV network 9:15—9:30 P.M. EST Sundays



Tops in Movie Music

Doris Day's Columbia album of "Calamity Jane," featuring the Academy Awards tune, "Secret Love," and "Deadwood Stage," continues to attract and may well wind up being the most successful album she ever recorded . . . Victor's Glenn Miller album, "Limited Edition," a terrific collector's item in itself, has had added demand because "The Glenn Miller Story," co-starring Jimmy Stewart and June Allyson, is such a box-office smash . . . Columbia's "Red Garters" album presents Rosemary Clooney, Guy Mitchell and pert newcomer Joanne Gilbert in songs direct from the sound track of this roguish Western musical. You'll especially enjoy Rosemary's singing of "Good Intentions" and Guy's warbling of "A Dime And A Dollar." Rosemary, by the way, joined with her gifted husband, Jose Ferrer, to make a special record of "Man And Woman," also featured in "Red Garters" . . . Ray Bloch, on the Coral label, offers the theme song of the film, "Vicki," and couples it with the entrancing "Donkey Tango." Mild-mannered Ray wields the baton on the TV shows of both Ed Sullivan and Jackie Gleason . . . Thanks to the release of the new CinemaScope musical, "New Faces," Eartha Kitt's name is now tops among recording stars. Her Victor album, "That Bad Eartha," is having a brisk sale, as are the three songs she recorded months ago and are now included in "New Faces," namely, sexy "C'est Si Bon," "Uska Dara" and "Santa Baby." Jo Stafford teams with Liberace in a highly-styled recording of "Indiscretion," taken from the new Jennifer Jones-Monty Clift co-starrer, "Indiscretion Of An American Wife." It's backed by "April And You" with Jo supplying a velvety vocal and Liberace a nimble fingering of the piano. Columbia is also re-

leasing a record of instrumental music taken directly from the sound track of "Indiscretion Of An American Wife," with Franco Ferrara conducting . . .

Other Toppers

Bing Crosby and Guy Lombardo combine talents for a Decca extra-special, "I Get So Lonely" and "Young At Heart," both sides being ideal for either listening or dancing. The Lombardo fans shouldn't feel their Guy is merely an accompanist for Bing, because he does get equal recognition with each number . . . Tony Martin is in vibrant voice for Victor's "Here" and "Philosophy." The former, a romantic ballad, is beautifully arranged, with an adult lyric that really makes sense. "Philosophy," in a lighter vein, is a frothy, novelty number, contrasting perfectly with "Here." Henri Rene and his orchestra accompany Tony . . . Lovely June Valli has given Victor another hit with her singing

of "The Gypsy Was Wrong," an emotional gem, which she couples with "Old Shoes And A Bag Of Rice," a truly sentimental ballad . . . Tony Bennett, who already has had three of his songs sell over a million, may have his fourth coming up with "There'll Be No Teardrops Tonight," a song by the late Hank Williams. It's paired with "My Heart Won't Say Good-bye," one of the hit songs in Broadway's "The Girl In The Pink Tights." Tony's riding mighty high these days and this latest release will raise him still higher . . . Dependable Perry Como continues to brighten our lives with "Wanted" and "Look Out The Window," his latest disc for Victor . . . Les Paul and Mary Ford have a delectable platter in "South" and "I Really Don't Want To Know," with Les taking the honors on "South" and Mary doing likewise with the ballad . . . Others have recently recorded "Melancholy Me," but Eddy Howard's version for Mercury is the best yet. He backs it with the appealing oldie, "I Wonder What's Become Of Sally" . . .

Grab Bag

Jackie Gleason, in a serious mood again, conducts his symphonic orchestra for "Tawny," the rotund comic's newest album for Capitol . . . Originally, Jackie composed it for a ballet sequence on his TV show. It's magnificent . . . Columbia's exotic "Kismet" album, with the original Broadway cast, is superb. Virile Alfred Drake and tantalizing Doretta Morrow are co-starred. A musical digest called "Music From Kismet" also has been released as an album by Columbia with Percy Faith conducting. "Stranger In Paradise," "Baubles, Bangles And Beads" and "And This Is My Beloved" are among the favorites in the colorful musical score . . . And, in collecting beautiful music, be sure to get MGM's album of "The Wonderful Waltzes Of Richard Rodgers," with Paul Britten and his orchestra featuring such delights as "Oh, What A Beautiful Morning," "Lover," "Falling In Love With Love" and "I'm In Love With A Wonderful Guy" . . . Eileen Barton, Johnny Desmond and the McGuire Sisters (of Arthur Godfrey's programs) all get together for a Coral recording of "Pine Tree, Pine Over Me" and "Cling To Me," nicely styled and arranged so that no one is neglected . . .



Beryl Davis, Jane Russell, Connie Haynes and Della Russell are a newly-formed quartet specializing in religious songs. Their first recording is "Go Lord."

CARRY YOUR BEAUTY AIDS WITH YOU THIS SUMMER AND
LOOK AS FRESH AND WELL-GROOMED AS MARJIE MILLAR

BEAUTY



by Yseulte Warre Simone



IN
SMALL
PACKAGES

A BUSY young beauty like Marjie Millar is always on the look-out for short cuts to glamour. She is a brand new personality with one picture to her credit, "Money From Home," starring Martin and Lewis, and another on the way, the Hal Wallis production of "About Mrs. Leslie."

Marjie believes in looking well groomed no matter how rushed she is. She has her beauty program thought out for all her activities and takes with her exactly what she's going to need for the occasion.

Marjie buys her cosmetics in small packages, favors particularly those items especially made for travel. Her cleansers and creams she buys in large size—more economical—and transfers small amounts into miniature travel jars.

A typical outdoor girl, Marjie makes sure that if she tans she tans evenly. A good suntan lotion covers all exposed parts, a slight amount of foundation of exact skin shade goes over that, for glamorous body make-up.

A peep into Marjie's handbag at any time shows it's a miracle of neatness. (*Can we say the same?*) She uses a small cosmetic kit to hold her make-up and spare the handbag lining. She carries a creamy, compressed powder compact with her always for touch-ups, but takes along loose powder in her vanity for glamour make-ups. She transfers a small amount of liquid foundation into a purse-size flacon or empty perfume purser and takes it with her in case her make-up needs refreshing. For evening, she favors a cake make-up, especially under bright lights.

There's always enough perfume in her purse atomizer to last Marjie over a weekend; a pocket stick cologne goes along for all-over body use. There's usually a container of softly scented talcum in her overnight bag. A liquid cream perfume she considers indispensable, especially for décolleté evening gowns. A touch to arms, shoulders, neck, hands, and there are bound to be some charming compliments forthcoming.

It really doesn't take much time and that little extra touch of glamour pays dividends! So why not take it along with you this Summer and, like Marjie, groom for stardom on the social scene if not the screen. **END**

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Returning to her native Italy for "The Flame And The Flesh," Pier enjoys the sunshine of Naples with Carlos Thompson, who appears with her in the movie.

"THEY'RE NOT ALL ALIKE!"

[CONTINUED FROM PAGE 26]

pleasant and cooperative as a person, was too inexperienced to help Pier with her acting. Both leaned heavily for advice on the director, Leornide Moguy.

Pier was still very emotional then. Her first scene in the picture took place in a church, where Gino was supposed to kiss her. But in spite of Leornide Moguy's fatherly helpfulness, Pier couldn't get herself to do the scene. As Mr. Moguy grew more insistent, she began to cry. In desperation he asked the electricians to soften the bright lights to help Pier overcome her shyness. Somehow he coaxed her into the scene, but from then on he dreaded the love scenes as much as his young protege did. It was good for Pier that Gino was as immature as she. He understood her hesitancy, and did not expect her to be worldly-wise.

Her next leading man was John Ericson, who played opposite her in "Teresa."

He was friendly, cheerful, uninhibited. In his company she felt relaxed, could giggle or be serious.

When they first met, Pier knew no English. She still remembers the day he brought her a box of candy. She was embarrassed because she didn't know how to thank him in English. He didn't give her a chance to stay embarrassed very long.

By application and demonstration, John quickly taught her the most essential phrases. "We are walking . . ." he said as they went into the studio. "Walking . . ."

The two had fun working together, being together. For the first time in her life,

Pier felt like having the brother she had always missed.

When MGM cast her in "The Light Touch," Stewart Granger was the next man in her professional life.

Still a relative newcomer, the thought of working with an actor with the standing of Granger at first made Pier feel uneasy, awed, as unsure of herself as during her first picture. But Mr. Granger proved an understanding, down-to-earth sort of fellow who quickly managed to make her feel confident and at ease.

Her next leading man, however, had her in tears again!

Gene Kelly starred opposite her in "The Devil Makes Three," which was filmed in Germany. Gene was charming, pleasant, affable. Together with the others of the cast, they went dancing almost every night. They had a wonderful time.

In front of the cameras, Gene is a perfectionist, and not just about his own performance. For that reason he likes to help his co-stars in every possible way, so much so that Pier thinks he's one of the most outstanding persons she's ever met.

The picture was half finished when they came to their first love scene. From habit, Pier looked down, instead of at him—as the script called for and as he had expected her to do. "Why don't you look at me as you're supposed to . . ." Gene snapped so harshly that Pier broke into tears and fled to her dressing room. She cried for two hours, till she heard a knock on the door.

It was Gene, his voice soft and gentle. "Annie Rooney . . ." (He called her Annie Rooney because of the way she wears her hair.)

" . . . Yes . . ."

"Mind if I come in?"

" . . . All right . . ."

Half seriously, half comically, yet full of humility, Gene went on his knees. "Annie Rooney, won't you please forgive me?" And he explained why he'd been so upset.

How could she help it? After that they got along even better than before.

And then came Kirk Douglas.

Kirk proved to be a wonderful person to work with. To rehearse their scenes ahead of time, he met Pier at seven every morning, though they didn't have to report to the studio till eight. He helped her in every possible way with the script, diction, and trapeze work. (A born athlete, he quickly mastered it like a professional.)

To show her gratitude, she taught him a few words of Italian, but not enough to compose the note she received during the scene when he delivered a letter supposedly from her husband. Instead of the note the prop man had prepared, Kirk had written just one word on the slip of paper which he handed her, "Carina"—which means "You're so nice."

When the picture was over Kirk gave her a little golden charm showing two figures—Pier and himself—swinging on a trapeze. She has always cherished it in memory of their wonderful association—an association which, through publicity and gossip columns, grew to the proportions of an earth-shattering romance. True it was that Kirk and Pier were good friends. They saw each other in Europe last year when both were picture-making there. But on her return to Hollywood, when Pier was asked if her romance with Kirk was over, she replied. "It never began."

Of Ricardo Montalban, Pier's leading man in "Sombrero," she says, "Oh, he's so much fun! We never had a dull moment . . ."

They were in Mexico on location together, and Ricardo's knowledge of the country and people made this one of the most fascinating trips she has ever taken.

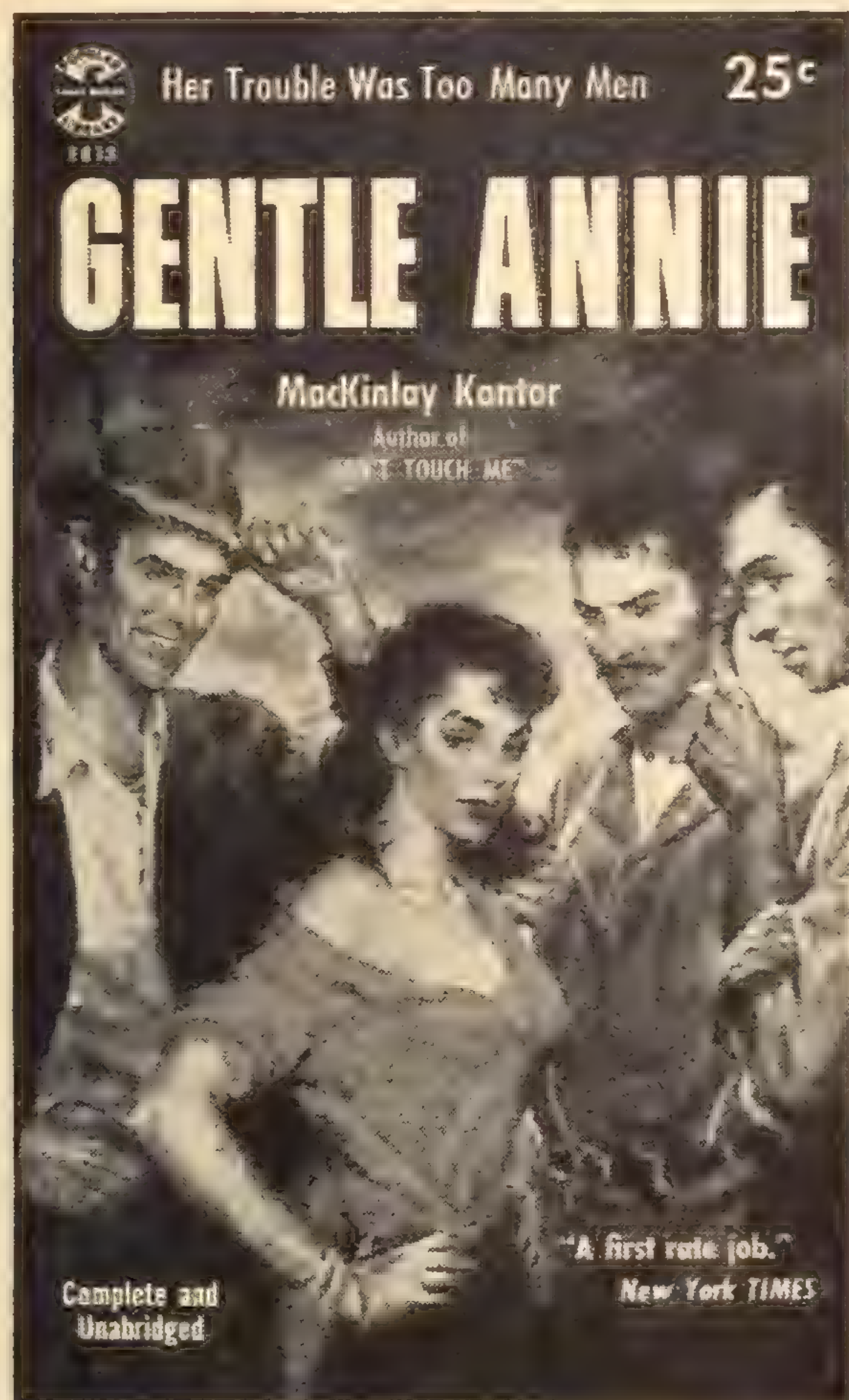
Most actors, due to their emotional work, are temperamental, moody, unsettled. Not Ricardo. Nothing, absolutely nothing, could ever upset his perpetual good mood. He showed Pier how a person can get along with others under any condition.

Her most recent leading man is Carlos Thompson, with whom she co-starred in "The Flame And The Flesh." Pier was impressed by Carlos' South American charm and manners and his worldliness. He is entirely different from anyone she has worked with before. But at the same time, he and Pier have much in common—similar backgrounds, upbringing, a natural love for acting, for creative things, for beauty. While they worked together, Pier became very much interested in a book Carlos had written, and which he hopes to have published soon.

No doubt, in his way Carlos will have an influence on her life, as, indeed, had all her leading men.

END

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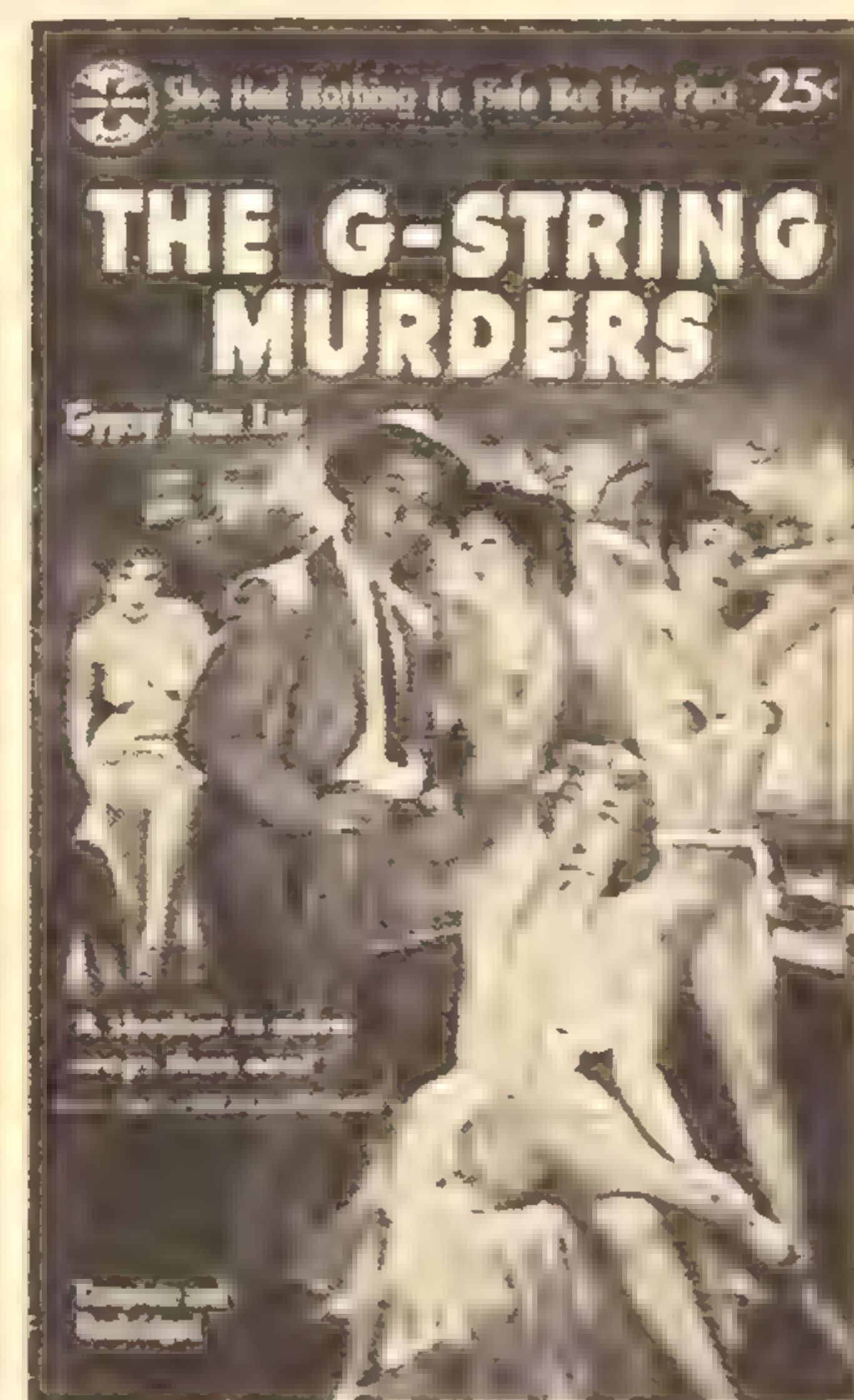
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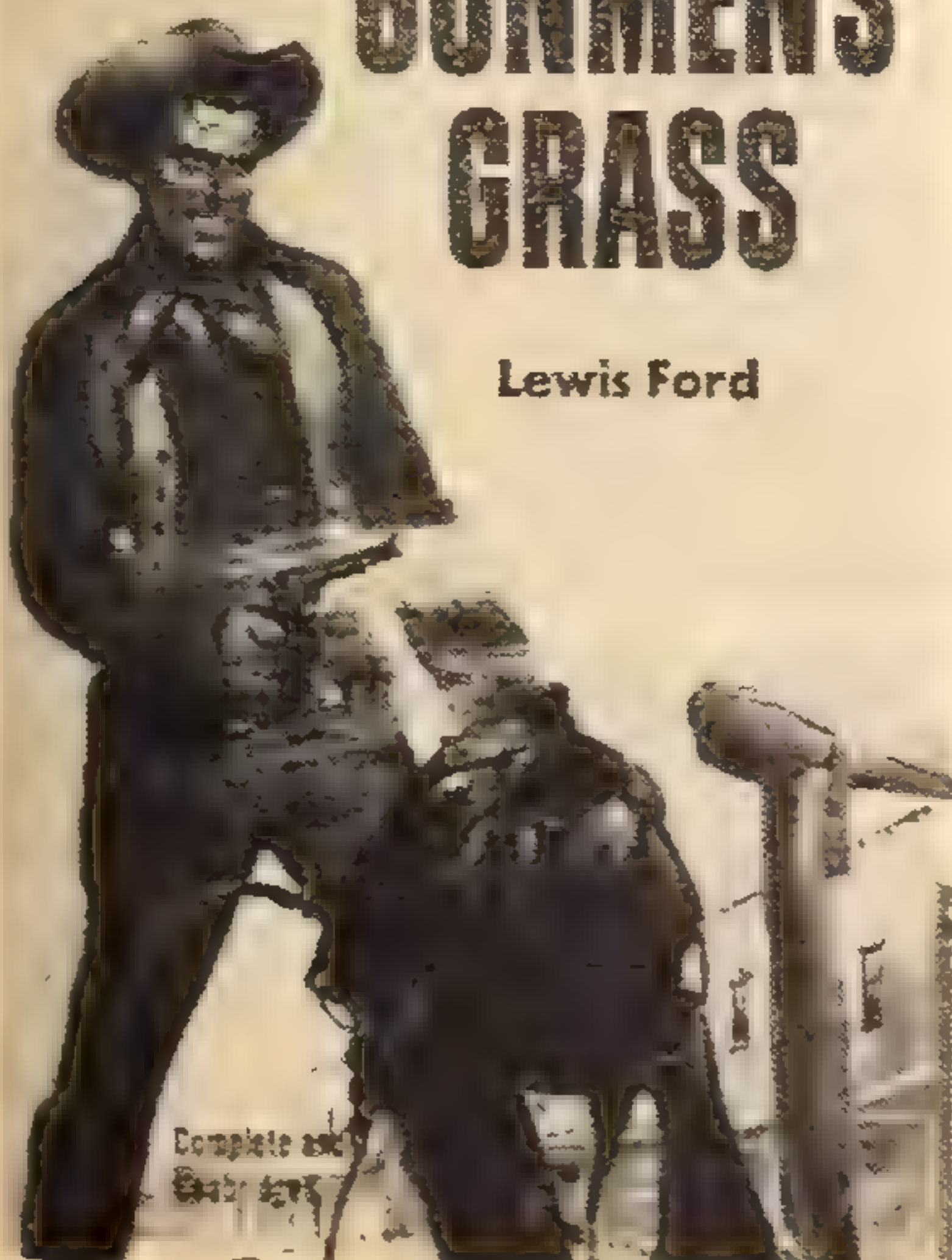
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On a belated honeymoon in Paris Rosie Clooney and Jose Ferrer meet up with a familiar figure—it's French actor Pieral, made up as Toulouse-Lautrec.

DANTON WALKER'S HOLLYWOOD ON BROADWAY

[CONTINUED FROM PAGE 43]

summer vacations from their current stage plays, have been invited to join the Alaskan caravan. The Nome Visitors Association with the aid of Bob Renshaw, a legendary figure in the Nome area, is scheduling gold-panning expeditions, whale hunts (*via amphibious aircraft*) and brown bear stalking hikes for the glamorous visitors. In June, Alaska will be enjoying twenty-two hours of daylight—the invited celebrities will be trekking to the Great Northwest to see that, if nothing else. . .

Hurd Hatfield, one-time screen star (*"The Portrait Of Dorian Gray"*), scored such a tremendous personal success in the off-Broadway production of *"Bullfight,"* he received several lucrative bids to return to Hollywood but declined them all. He'll stick to the New York stage until he feels he's ready to return. Other former Hollywoodites who have indicated they'll be sticking around the Times Square stages include Celeste Holm, Mel Ferrer, Vanessa Brown, Franchot Tone, Gig Young and John Forsythe. . .

Black and pink shirts and ties for fashionable males, first introduced by the late Florenz Ziegfeld a generation ago, are getting a big revival play in New York with an assist from Charlton Heston, Milton Berle, and Ralph Meeker. . .

Several Broadway producers who attended a sneak preview of Joan Craw-

ford's *"Johnny Guitar,"* have been bidding for the New York stage services of Sterling Hayden. This will be good news to the Gotham Hayden fans, but unhappy news to the ex-Mrs. Hayden. Having received custody of the four Hayden offspring, the former Betty De Noone was also awarded 55% of Hayden's annual earnings. In New York his stage salary would not equal his film paychecks. She's all for keeping him in California, with the support of a court order if necessary. . .

The sixteen years difference in their ages doesn't mean a thing in the Rosemary Clooney-Jose Ferrer household. At the Barberry Room Rosie said, "When I'm forty Joe will be fifty-six—but he'll still look forty!" . . .

Lynn Bari, once wed to Sid Luft (Judy Garland's husband), will resume her legal actions to try to force Luft to establish a trust fund for their child. A battery of Manhattan attorneys are preparing the papers to be filed late this summer (presumably just in time for the world premiere showing of *"A Star Is Born"* which Luft has produced) . . .

John Hodiak, Henry Fonda and Lloyd Nolan of *"The Caine Mutiny Court Martial"* hit play, have been the most feted actors to hit New York in years. The unattached Hodiak had to move about from hotel to hotel in order to stave off

the femmes who followed him everywhere he went. Park Avenue hostesses considered him their "prize catch" at lavish supper parties—being a bachelor—but it took the Duke and Duchess of Windsor to really set him up. The titled couple left standing orders that Hodiak had carte blanche to visit them whenever he felt like it at their Waldorf-Astoria suite, that he was to be invited to all functions to which they received invitations, and that he might bring any young lady he wished with him. To date Hodiak has been staggng it. . .

Former pals of actor Donald Murphy (last on the Broadway stage opposite Shirley Booth in *"Time Of The Cuckoo"*) are amazed to find that the successful young actor hasn't forgotten them. Unlike most actors who go to Hollywood and register solidly, young Murphy was first with the news to his friends in the East. He tried to fly to New York for a reunion with his actor friends the night Shirley Booth opened in nearby New Haven in *"By The Beautiful Sea"* but a last minute TV commitment with Loretta Young on *"Letters To Loretta"* prevented it. He stayed in Hollywood but sent a mutual friend instead, just so his Broadway chums could get some first-hand information on progress of his career. . .

Lisa Ferraday has been dating both male stars of the hit Broadway play, *"Oh Men, Oh Women"*—Franchot Tone and Gig Young—on alternate nights. The show's leading lady, Betsy von Furstenberg, once engaged to Tone, didn't like it one bit. The Ferraday lass, who has more real chic and glamour than most, took it in her stride. She even invited the youthful Betsy to come along one night for supper. It was to be Tone's treat. From then on the lovely Lisa had no more trouble with Miss von Furstenberg. . .

It's well known what gentlemen prefer, so gentleman that he is, Guy Madison's constant date in Gotham was Joan Diener, the beautiful blonde singer of *"Kismet"* fame—they were inseparable. . .

Jerry Lewis, in town for his annual Copacabana engagement with Dean Martin, brought along the hilarious John Morris painting which depicts Jerry as Whistler's Mother. Jerry explained that Hollywood painter Morris was beginning a series of portraits in which screen stars would be portrayed as famous old master paintings. He denied the report that Dean would pose as Lady Godiva—Morris was saving that for Marilyn Monroe. Dean is earmarked to be "Little Boy Blue". . .

Frank Sinatra flew to Gotham from his Miami engagement, tried to book air passage to Rome for a quick trip to visit Ava Gardner, but had to cancel at the last minute for *"Pink Tights"* rehearsals. . .

Bella Darvi went everywhere in New York with the Richard Widmarks during the *"Hell And High Water"* premiere but her heart wasn't in it—she rushed back to Hollywood without her baggage. . .

Marlon Brando took his suspension from 20th Century-Fox (for refusing to do "The Egyptian") very lightly—went everywhere in New York smilingly and with a rare sense of humor. Brando baffled headwaiters in the brassier night-clubs (places he usually never attends) by accepting any table given him and being profuse in his thanks. At the Latin Quarter he sat behind a post and never protested once (he had arrived late for the final show). . .

Gordon MacRae huddled with the play producers of "The Pajama Game" for the starring role originally scheduled for Van Johnson. When changes were not forthcoming in the show's dialogue and songs, Gordon declined the role, which went to another actor. It would have been Gordon's first Broadway musical since "Three To Make Ready" . . .

Bette Davis attended a performance of "The Immoralist" (starring Louis Jourdan and Geraldine Page on the stage of the Royale Theatre) with husband Gary Merrill. The Merrills were seated behind the Paul Douglasses (Jan Sterling) who in turn were sitting directly behind the temporarily reconciled David Oppenheims (Judy Holliday). During intermission it was Paul, Judy and Gary who jammed the lobby—the three hadn't been together since the days they were appearing on the New York stage in "Born Yesterday." That play sent the trio to Hollywood. . .

The reconciled Gene Nelsons may pack up and leave Hollywood for at least one year if Mrs. Nelson (she's the former Miriam Franklin) decides to continue the resumption of her career as a choreographer. Her greatest success on the Red Skelton TV show has Broadway stage and TV producers interested. A former dancer herself, her staging of dance routines professionally might very well lead her right back to the New York theatre. If the Champions, Marge and Gower, sign for the musical version of "Gone With The Wind"—it'll be called "Scarlett O'Hara" on Broadway—you can be certain Miriam Franklin will be the show's choreographer. . .

Seven-year-old Brucie Weil, who leaped to show business fame with his initial recording of "God Bless Us All," was swamped with autograph fans in front of Lindy's. The crowd was very thick around Brucie when a matronly woman walked up to a policeman standing nearby and said, "It's positively shameful that such a young boy should have to face such a crowd and all this excitement. And furthermore, I wish you'd have someone pick him up so I can see what he looks like!" Kirk Douglas passing by at that moment stepped in and offered to boost Brucie—which he did. . .

Arthur Maisel, a New York restaurateur who operates a swank delicatessen, in addition to his other eating establishments, near all the major Broadway

theatres, just won't let Rita Hayworth off the Salami Hook. While Rita's "Salome" was playing at a nearby theatre his Floridian Delicatessen ballyhooed "Salome Salamis" in its window. Lately he's been featuring "Salamis a la Sadie Thompson". . .

Katharine Hepburn slipped through the gate at Idlewild Airport in order to board her TWA flight to London earlier than the other passengers—she almost didn't get to London doing that. The plane she insisted upon boarding was ready to take off for Italy and wasn't a TWA airliner to begin with. The fuss it created only drew attention to the actress whose attempt at privacy made her look silly. . .

An orb-popping twosome at the Men's Bar of the Waldorf-Astoria were the Duke of Marlborough and Billy De Wolfe, with the latter dead-panning his way through a funny story. He had the titled nobleman roaring with laughter. De Wolfe, starring in the smash hit musical, "Almanac," at the Imperial Theatre, confided to the Duke that if and when he returns to Hollywood he'll do so as a straight dramatic actor. . .

Thelma Ritter, incidentally, continues to live in Forest Hills, Long Island, with her family and does her daily shopping in the local meat and grocery markets. Only her neighbors recognize her; no one else does because she looks just like Thelma Ritter. . .

END

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THE STARS SHINE BRIGHT

[CONTINUED FROM PAGE 47]

—we called them 'Three eyes and an eyelash!'” On the reel-life side were Howard Duff, and a new boy named Jack Webb. This was pre-Dragnet, and the rumor is, that one of the genuine dicks suggested a TV show based on actual police cases, with results familiar to you. When Eve Arden and Helen Parrish were both on “Quiz,” Eve drew: “Out of the frying pan, into the fire,” she made one quick gesture, and Helen answered instantly. It was a three-second deal—the fastest on record.

The mental gymnastics of the movie crowd on “Quiz” have done much to do away with the old-fashioned idea that they were a bunch of dopes. Kirk Douglas is one of the keen-witted actors who excelled at the game. “Champion” hadn’t even been released when he appeared with the Stokey set. Barry Sullivan is rated as one of the game’s fastest—officially, he has a “lightning-fast mind.” “Bob Alda has to leave us soon,” said Mike, “and I don’t know how I’m going to replace him. He’s show-wise, knows everything—I never worry about a show that Bob’s on. As you probably guessed, I’m very high on Alda.” Connie Bennett is another whiz at this business. Her perceptive response to signals makes her valuable to a team, they say. And on your TV set, you can see for yourself that she’s a glamorous personality who’s perfectly willing to let her hair down—clown, hula, act silly, anything.

“‘Pantomime Quiz’ began on the Coast seven years ago,” said the personable Stokey. The movie bunch took to the “Quiz” show, especially since it calls for acting. From first “Quiz” gang—Eve Arden, Joan Davis, Jack Carson, Kay Kayser, Danny Thomas, Hans Conreid, and one of the Firestones—to today, it’s been a main topic of conversation on most movie sets, between takes.

Mike Stokey, who automatically uses the signal-gestures he invented for the

show, has made a study of charades, the poppa of his little gold mine. “I couldn’t believe, way back, that no one had adapted the game on TV (*they hadn’t*). Gents hiding behind luxuriant whiskers, acted out charades at the turn of the century, it’s that old, but the fact that the game is slightly intellectual may have scared off would-be adaptors. The New York Public Library is kept busy supplying our charts to everyone from ministers to kids, but ‘Pantomime Quiz,’ isn’t stuffy.”

Take the first-anniversary show, when comic Ben Blue presented Boss Stokey with a whipped-cream cake—smack in the face. Maxie Rosenbloom and Benny Baker helped themselves to cake, eating it off Stokey’s puss. When he could see again, the basically-unselfish Mike reached for a large piece of cake and started for Danny Thomas—to share, as a good host should.

A man such as Walter Slezak, who speaks seven languages, can worry about thinking in French and lousing up his team, but it was Slezak who brought home the bacon with “Take your shoes off, Baby, you’re running through my mind.” Oddly enough, professional pantomimists aren’t usually too hot here, because they’re accustomed to a smooth routine, not think-on-your-feet and fast. An exception was Buster Keaton, whose “The Face On The Barroom Floor” was the face to end all barroom-floor faces.

“We know,” said Boss Stokey, “that this show has helped a couple of careers. Vincent Price, for one, was unhappily wedded to a life of movie tragedy. Working with us gave him a chance to show off his capabilities as a slapstick man, and he landed a comic role in ‘Champagne For Caesar.’ And Hans Conreid found us the opening wedge to the big-time career that was his just due. Hans is wonderfully rabid about the game, even tried to browbeat his team into learning an Indian sign language. . . .”

John Barrymore, Jr. is an important Stokey regular. He comes by his Shakespearean bent naturally (*his pa did a slick “Hamlet” bit*), is very sharp, also gets more fan mail than anybody else on the show. Young Mr. B. isn’t quite sure what sort of acting he favors, but does write fair poetry, and is working on his autobiography (*at age 21*), to be titled “Born Dead”—which he literally was, until mother Dolores Costello breathed into his mouth and restored life. And a twist—John is a superb athlete, leaps six feet up during the game warmups and does hand-springs on stage.

“Did you happen to catch Dorothy Hart when she was working on the gag definition of burlesque?” asked Mr. Stokey, referring to a stumper that called burleycue “legal burlesque: dancing put to writhing.” By the way, those “stumpers” are the quotations and gag sayings which you can and do send in, to win prizes. Mike went on: “Dorothy didn’t make it before the two-minute time limit was up because, she said later, she’d never seen a real burlesque show!”

Adele Jergens, a prize “Quiz” gal who would most likely have made good with *legal writhing*, is respected for mental speed on this show. Jeff Donnell is another of their champs—has some super gestures for communicating ideas to her partners in pantomime. The maaad Jerry Lester is currently replacing Jackie Coogan, who couldn’t leave the Coast for New York. Lester whistles, mugs, does a top-notch job. Coogan is a long-time hero, who doesn’t hesitate to use his toupe to illustrate a point, even to switching it backwards. He’s the one who added an ad-lib footnote to a stumper about a ship’s propellor and a “crazy, mixed-up squid” (*octopus*), saying that it was definitely “Farewell To Arms.”

For variety’s sake, the show taps talents from varied fields—such as heavyweight boxers Maxie Baer and Lou Nova. Their second match took place in the Stokey ring. It was a clean fight—nobody wuz robbed. Two of America’s top songwriters, Hoagy Carmichael and Johnny Mercer, were teamed up, deliberately fed a stumper consisting of a line from a song they’d written. If you’re thinking that the boys were being pampered, forget it—they couldn’t guess it! Only once was anyone tipped off as to the stumpers, and it was strictly a gag shared with the viewers. A stranger on one of the teams got every stumper! Then Mike revealed the fact that the man was a professional mind reader! Even so, he wasn’t relying on his science, and Mike finally admitted to one and all that the gent was actually reading answers, not minds.

The show has been TV-debut for quite a few, such as Lucille Ball, Liberace, Charlie Ruggles, Bob Stack, and many others—in an atmosphere where star billing doesn’t count. Speaking of TV debuts, the William Morris agency swore that Walter Brennan wouldn’t work on television for love nor money. Sooooo, Walter called Mike, asked if he couldn’t please come on the show, he liked it so much! He cleaned up with a pantomime that involved an imaginary blunderbuss, which he filled with powder from a horn, shot



Elisabeth Fraser, Mike Stokey, Ann Rutherford and James Gleason gang up on a sure blockbuster as they go through a real toughie for “Pantomime Quiz.”

off, reeled like a drunk. The Morris office still doesn't believe it.

Movie stars are people, after all, even as you and I; they have the same foibles, same worries. "Alan Mowbray turned up for a show, complete with typical Mowbray sneer," said Mike, "but after the fast-and-furious, pre-show warmup, the sneer warmed up to a grin, and he was cackling like mad by the time we went off the air. Nigel Bruce, on the other hand, was scared beforehand, but he told me, later on, that he'd never had so much fun."

They have a soft spot in their hearts for Jimmy Gleason, that wiry, cocky, long-time actor. When James first stood up to act out a stumper, he took his time, thought for all of thirty seconds (*the time limit is two minutes*). Then with one-two-three gestures that brought the right answers from his team, Gleason worked out this stumper: "Turn the fan off, Grandpa, you're too old to be blowing your top!"

Gleason and Lee Tracy had a lot of fun with a running gag. Tracy would be assigned to the Leading Men team. Then Gleason would appear as one of the Character (*actor*) Men. The Gleason upper lip would start to roll up, followed by a snarl: "What's this guy Tracy doin' on the Leadin' Men? He's older'n I am!"

As for stumpers, one might be: "When is an extrovert not an extrovert?" The answer: When he's Mike Stokey. Watching Mike on TV—calm, assured, bubbling over with quips—you'd label him an extrovert. "But," he admits with a shy grin, "I'm basically an introvert." And so he is.

Prexy Stokey was born in Shreveport, Louisiana, in 1918, went on to Texas and California, graduated from Los Angeles City College, where he was a drama-radio major. He was an NBC staff announcer, has done considerable radio and stage directing, took his charade-idea to TV, since it obviously wouldn't operate via radio.

"Pantomime Quiz" is currently in New York, which Mr. Stokey likes very much, but, for real living, well. . .

East or West, the Basic Introvert is happy as long as he's surrounded by the charts (*of signals*) he originated. The Stokey credo: Keep signals at a minimum; do words in 1-2-3 order; basic signals used only to get past common, uninteresting words. That should help you if you play "Quiz" at home. Mike's finishing a book titled, "Pantomime Quiz At Home," listing 150 of the best stumpers used on the show, which will also come in handy for your games.

"Pantomime Quiz's" sincerest fans are deaf mutes all over the country, who write enthusiastic letters of praise. Actually not surprising, eh? They can read lips, and really appreciate the players' gestures, which are almost as good as their own skilled communication-signals.

Amazing, isn't it? Fun for all. The intellectuals' meat. A rowdy, carefree game. A comics' delight. The swooning joy of a million kids. And the personal property of housewives who write in to demand justice for "our team."

And the game is still going Stokey-strong in 1954.

END

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WILL HEDY TAKE TO TEXAS?

[CONTINUED FROM PAGE 37]

in that it poses an important question—"Will Hedy take to Texas?"

Will this beautiful woman, whose life and loves have for two decades told a tumultuous story to an ever-fascinated public, really find the happiness she has sought so long, in this fifth marriage to a man rated a "No. One Eligible" by the glitter sets across the country—a man who, despite this, is a fixture in one of the brand-newest areas of this New World of ours?

Can Hedy's Old World culture, plus her continued ambition to shine on the movie screen, blend with plans to make a home and family life in the roistering, boisterous, albeit luxurious, background of one of America's last golden frontiers?

Hedy thinks that indeed she can.

Shortly after she had stepped from the plane onto Texas soil, she said that the first thing she had to do was to "find a nice lovely home so the children could come from the West Coast."

Those who watched Hedy and Howard together remembered the other beauties with whom Howard had dazzled the citizens not so long ago . . . June Haver, Dorothy Malone, singers Margaret Phelan and Betty George, Georgette Windsor. Born to one of the state's largest fortunes, his good looks, enhanced by deep-set

hazel eyes and silver-black hair, have made him a natural for highly headlined romances.

But the aura of adoration and rare happiness in the Shamrock Hotel apartment where Mr. and Mrs. Lee lived until they found a house, told at once that this was "different." This tall girl with the once black, now russet, hair cut in casual Italian style, wearing the equally casual sports clothes, talking in the husky, accented voice, was someone very, very special in his life. And an observer could see that he was hoping, praying almost, that his beloved new wife and his beloved Texas would get along—famously.

When talk turns to Hedy's plans for movie making, she neatly side-steps by saying that settling down into her new home is her major and immediate problem. But she never denies that she hopes to star again, either. She smiles radiantly, and says that Howard has given her a beautiful diamond bracelet and a stunning new auto, and that the children "adore" their new stepfather.

"I had a good time in Europe last summer. But when you are so far from the one you love, it is not so good," she confides with an honest candor.

"I left Rome the day my picture was finished. It's as yet untitled, and I play

three famous women of history in it, a blonde, a redhead, and brunette. I flew back in one of the worst crossings in years. I couldn't wait. But when the plane landed in Boston, when it couldn't get into New York, there was Howard to meet me, and everything was wonderful!"

A week later, on December 22, they were married in a Queens County judge's chambers, en route to Idlewild Airport and a Hollywood-bound plane. Apparently by mutual agreement, they went on to spend Howard's first Yuletide away from Texas, amidst Hedy's friends and family.

And then, less than a month later, they moved to Houston, to Howard's sumptuous suite in the Shamrock Hotel, then to the house they found together.

Hedy and Howard had first met a year and a half before when she had visited Houston as the guest celebrity at the town's elaborate horse show. She was separated from her fourth husband, Ted Stauffer, Mexico's resort hotel owner. Howard had tiffed with the local beauty whom he'd been seriously dating. And before anyone could say "Howdy, pal," he was beaung Hedy to all the fancy "do's" attendant to the annual event.

Then each went separate ways. Columnists noted they were together intermittently—in New York's cafe society circuit; at the pool of the Beverly Hills Hotel where Hedy made her home after the final split-up with husband No. Four; even, once, in Houston, where she paid an unannounced visit. But then, in the Spring of '53, Hedy went to Europe to make a picture, her first since 1951. And everyone said, "It's all over."

And besides, said "everyone," how could they have possibly considered marriage?

There was Howard, member of a family singularly conservative for Texas, a man who loved good times, yet who tended to his vast oil and hotel interests faithfully, a man who had never been sufficiently interested in international gayety to make even one trip to Europe—though his unlimited bank account could have afforded it as readily as Mr. Average Man can plan a jaunt to a nearby beach.

Hedy's background, "they" continued, was completely at odds with Howard's. Married in her teens to the far older Fritz Mandl, immensely wealthy European manufacturer, she had early learned the ropes of life in top social and cultural circles of the Continent. Coming to Hollywood in 1938, she had had three unhappy marriages, with writer Gene Markey, with actor John Loder, with Ted Stauffer. She had become a big star, a symbol of unearthly beauty. She had, also, become a symbol of unhappy beauty. The widely chronicled auction of all her possessions, including old wedding rings, had seemed to say, "This girl has suffered. This girl wants to forget . . ."

Yet, early in 1954, there she was in Houston, Texas, breathlessly happy and married to the "man of her dreams."

True to her promise, shortly after that arrival, Hedy and Howard set out to find a home. Daily, delighted citizens saw them driving through the streets of River Oaks,



Those who know Hedy best credit her with making a sincere attempt to find a happy home for her family and herself in her marriage to Texan Howard Lee.

most exclusive of the residential districts. They saw them strolling through the nearby shopping center, as if sizing up shops where Hedy could buy clothes and children's togs and groceries and household goods.

They dined in out-of-the-way spots. One night, they chose a small spot far out on the highway called Charcoal House. As they shared a sizzling steak, an old friend of Howard's, apparently one who seldom read the daily papers, stopped to say "Hi." If he knew the woman with his childhood pal was a famous screen star, he didn't let on. They were completely unmolested. The owner spent the evening wondering if Hedy liked it, or whether her calm manner concealed a touch of, maybe, yearning for the recognition she knows so well. Here was another strange phase of her new life in Texas.

Then, soon after, came an incident which pointed up in a different manner, that question of, "Will Hedy, can Hedy possibly take to Texas?"

Hedy and Howard had slipped into a small movie theatre to see one of the rare European films which the town exhibits. Onto the screen flashed a trailer for the forthcoming picture.

"The most daring scenes since 'Ecstasy' the trailer fairly shouted. And the keen-eyed members of the audience who had spotted them wondered how Hedy felt, remembering that picture of so long ago, the notoriety that followed her nude bathing scenes in it, the break-up of her first marriage that came soon after.

About the time "Ecstasy" was filmed, Howard was a young beau gaining the nickname of "Sheik" which old friends still use; courting the rich Texas girl whom he eventually married and who is the mother of his lovely 16-year-old daughter.

Would the hot light of publicity in a "home town" sort of city that considers his ex-wife and family "their own," prove uncomfortable for the Lees? Or, would time temper things, lead them into pathways of peace and contentment, make them "part of the regular crowd."

In answer to questions which might have a bearing on this very matter, Hedy asks her own question, "Why do you ask me if I am going to make more pictures?" with a slight edge to her voice. "Why would I come all the way to Texas, if I were planning to go right away again?"

"We will go to Europe, together, in the Spring. Howard has never been there, and we will have a beautiful time! But before that, I must get my new Texas home in order . . . in perfect order!"

Hedy's husband smiles briefly. He squeezes the hand with the exquisite new diamond on the third finger, left.

"Don't you think I'll have a wonderful guide?" he asks, apparently referring to the proposed trip across the Atlantic.

But one wonders. A lovely guide—to Europe? Or through a life in an oil well-studded, cowboy populated, rollicking, frolicking section of America's great Southwest—as strange to Hedy as the Riviera and the ancient museums will be to Howard . . . yet with a bright glowing prospect of bliss . . . if Hedy can really "take to Texas."

END

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When Alan went to Canada to film "Saskatchewan," David and the rest of the Ladds went right along with him "to bring history into their daily lives."

DOING WHAT COMES NATURALLY

[CONTINUED FROM PAGE 25]

The next time Alan returned to Paris for another visit after the completion of his third English film, "The Black Knight," a colorful swash buckling Columbia release in which his leading lady is lovely, exotic Patricia Medina, I called him. We made a date to breakfast together in the Ladd suite at the famed Hotel George Cinq, so we could talk over some of the interesting events that occurred during the Ladd trek through Europe.

Our date came at a particularly happy time for Alan and Sue, because for the first time in several months, the entire Ladd clan was reunited. The two older children, lovely blonde Carole Lee, a student at UCLA, and "Laddie," a strapping, handsome sixteen-year-old, had joined the two younger children, Alana and David, for a joyous holiday stay with their beaming parents. The temperature had dipped well below freezing in the gay French capital, but inside there was that warm, pleasant atmosphere of *home* one feels with the Ladds no matter where they are.

As we sipped our large cups of *cafe au lait* and munched on delicious *croissants*, those famous French breakfast rolls, Alan quite naturally began to talk about his family. "Family and home mean more to Susie and me than anything else. We're lost when we're not together. We feel like a part of us is missing when the family has to be split up for any reason. When I was first approached on the idea of making a couple of films abroad, Sue and I immediately said no dice. We couldn't see taking the kids out of school at this crucial point of their lives, particularly Carole Lee and Laddie.

"But then we began to think more about it, and realized that this might be the chance of a lifetime to give the kids the

rounded education we might otherwise never be able to afford with a family as large as ours—a chance to bring history and geography into their daily lives, a chance to see how other kids live, how they're alike and how they're different. We decided to say *yes* to the offers; we worked it out so that the older kids would spend as much time with us as they could, and the younger ones would stick with Sue and me all the time. And I would be working at the trade I know best, so that I could underwrite the entire excursion.

"It's been a most heart-warming experience for all of us," Alan continued, "in any number of ways. First of all, not only have the children made many wonderful friends everywhere, but so have we. Take the English, for example; they turned out to be the warmest and friendliest people you'd ever in your life want to meet. Working with them was a revelation. Such consideration, politeness and friendly cooperation are things I won't forget for a long, long time."

Just about this time we were joined by Susie, as Alan always lovingly calls his dark-haired and pretty wife, wearing a handsome wine-colored satin housecoat with a huge embroidered initial "L" on a front pocket. "It wasn't like that at the beginning, was it, dear?" she remarked. Then turning to me, she continued, "When Alan first arrived at the studio to begin work on 'Paratrooper,' there was much resentment about his appearing in an all-British film. Alan was very unhappy about it. He's the kind of person who can't bear to have an enemy in the world, and it bothered him. But he continued to work quietly and conscientiously as he always does, pursuing the job he had been assigned to do in the most effective way possible."

Alan proceeded to explain the reason for the strange British attitude. "You see, the story of 'Paratrooper' was a true one based on actual incidents that occurred in England during the last war. It seemed a blow to British pride to have an American playing the lead role in this tale of British heroism—an American hero in an all-British regiment. I told them frankly why I was glad to play the part, particularly that it gave me, personally, a chance to prove what I had always known:—that when people work together toward a common goal in which they believe, nationality isn't important. Before long, we were getting along famously, and I'll always be glad I did that film."

Sue and Alan told me that the children had collected so many souvenirs and gifts during their travels, they had absolutely no idea how they were going to cart it all back to California! When I asked Alana what she considered her favorite gift, she breathlessly replied, her eyes wide with excitement, "My new black stallion, Key, that Daddy got me in Spain for Christmas. He's so beautiful. I can't wait to get back to our ranch where he'll be waiting for me." Alana reflects the Ladd enthusiasm for animals, especially horses and dogs.

Since Alan dislikes flying, their travels took place by car most of the time. And that was quite a job. In fact, the only solution was to use two cars to transport all the baggage, gifts and souvenirs, plus an entourage which most of the time included Alan, Sue, the four youngsters, Jean Martin of Omaha (*their charming tutor*) and their beautiful dachshund. In this manner, they covered England, Wales, France, Belgium, Switzerland, Austria, Italy and Spain, and Sue was trying to persuade Alan to cover Norway, Sweden and Denmark.

"Because I was working so much of the time, I didn't get to see as much of Europe as I wanted to," Alan commented. "Do you know that you are now looking at the only man who's been to Oxford and never saw it, even once? I used to drive through Oxford twice a day on my way to location. When I left early in the morning the sun wasn't yet up, and when I passed through again on my way home it was always night. And we worked seven days a week!

"However, Susie and I discovered a unique way to see some of the most wonderful places in Europe. Instead of doing our sightseeing during the day, we took quiet drives late at night, after midnight sometimes. You'd be surprised at the unforgettable impressions you get of a city like Paris or Rome when everyone is asleep and all is tranquil and serene. The monuments, churches and landmarks take on another significance. You ought to try it sometime," Alan said, that warm smile appearing on his boyish countenance.

Europe will miss Alan and all the Ladds, but millions of American fans are glad to have them back.

There's no doubt about the solid basis of Alan's universal appeal. Alan is first and foremost a simple, down-to-earth human being. He is a family man and a devoted husband, who just happens also to be a Hollywood movie star. **END**

is Terry Moore afraid of love?

What lies ahead for Terry Moore—this lovely young actress with the magic box-office appeal? She's got everything! But behind her triumphant rise to stardom stands a shadow—a shadow of divorce and a marriage that couldn't work. Will this tragedy color her career and keep her from living the one story that ends with "for keeps?"

read

"IS SHE A TROUBLE TARGET?"

IN THE GREAT MAY ISSUE OF

Silver Screen

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MAGGI'S PRIVATE WIRE

[CONTINUED FROM PAGE 45]

suit include the Danny Thomas show, "Make Room For Daddy," "Life Of Riley," "Topper" and "Private Secretary" . . .

Liberace will resume his concert tour during the warm weather months and ten percent of the proceeds will be donated to the aid and assistance of polio victims—one of the Liberace Enterprises. His personal appearances draw such heavy crowds wherever he plays that the Standing Room Only sign is usually hung out weeks before Liberace arrives in whatever city he's booked . . .

Ed Madden, the Motion Pictures for Television executive, predicts there will be one million color TV sets in American homes by November, 1955 . . .

David Niven, Charles Boyer and Dick Powell have decided to withdraw from their Four Star Theatre series—they've "had it." They will continue to go their separate ways on stage, screen and TV, but we'll be seeing their joint Four Star Theatre efforts for the next three years since they completed fifty-two films. . .

The Little Studio, a small art gallery in the new Carlton House on New York's Madison Avenue, has fast become one of

the most celebrated of all celebrity hang-outs. The gallery, which specializes in unknown painters, has among its many financial backers such notables as Faye Emerson, Dorothy Lamour, Ginger Rogers and Arlene Dahl. Talented, undiscovered artists are given an opportunity to show their wares under the supervision of TV producer Richard Kollmar. Lovers of art flock to its premises, and they include many of TV's top stars. The daily turnout of video personalities is also the TV fan and autograph seekers greatest bonanza. If Arthur Godfrey isn't approached for his signature on the way into the Little Studio, the autograph hunter nabs him on the way out. Nine out of every ten TV performers who visit the gallery comply with their fans' requests. In a single day Robert Q. Lewis, Jackie Gleason, Lucille Ball, Desi Arnaz, Patti Page and Eddie Fisher were seen scribbling away and all within an hour's time at that. Dorothy Lamour dashed into the Little Studio with Earl Blackwell, president of Celebrity Service, in tow, after a rehearsal for "Toast Of The Town" and wore her complete TV makeup. When she wasn't busy signing autographs she explained the fine points of TV makeup to her fans. All in all, the chic Little Studio may very well become New York's

only "country store for TV stars." Sooner or later everyone comes by to visit, to look, to buy, to meet loyal fans . . .

Steve Holland, the handsome Flash Gordon of TV channels, consumes three quarts of milk daily . . .

Now that the Academy of Television Arts and Sciences has made its yearly awards I'd like to present my own Emmys to the following:

Perry Como for his superlative talent and down-to-earth charm. We've yet to meet anyone who doesn't like him personally, appreciate him as an artist . . .

Jane Froman, for a shining example of what it's like to be a great TV star in every sense of the word and for producing nostalgia and stirring the emotions. . .

Eddie Fisher's youthfulness and talent with a special citation for the undisclosed donations of his time, money and efforts to the worthy charities he never declines . . .

Wally Cox and his "Mr. Peepers," a wise, witty and wholly enjoyable combination—TV teamwork at its best . . .

Ella Raines for being "Janet Dean, Registered Nurse," a glowing performance, a vibrant personality in a telefilm series endorsed by the nursing profession itself. For the dignity and beauty that is both Ella Raines and Janet Dean . . .

Charles Farrell for being a gentleman; for setting the pace in TV for "middle age," and for proving there's no such a thing as a "has been" . . .

Faye Emerson for that "million dollar personality" that makes her still that one-in-a-million Faysie. For beauty, honesty and a sense of humor without par . . .

Skitch Henderson for being one of the luckiest guys around (see above!) . . .

Ed "Archie" Gardner for letting "Duffy's Tavern" remain one of the funniest shows on TV and one that appeals to the entire family . . .

Joan Crawford because she brings her ageless beauty and glamour, her proven talent and all the stardust that is Hollywood's to TV. For her showmanship before and away from the cameras—ever the star, always loyal and true . . .

Gale Storm for proving you can be a successful career girl as well as a wife and mother. For versatility envied by many, applauded by most and for the deep respect accorded her by her TV associates . . .

Danny Thomas, who'll never make us blush with off-color material when we "make room for Daddy," and because he's spirited, sincere and so funny . . .

Loretta Young for her innate charm, well-bred looks and selection of "Letter To Loretta" as TV material . . .



Before going to California to fulfill a night club engagement Julius La Rosa takes time out to sun—surrounded by señoritas—at Havana's Hotel Nacional.



At the TV "Emmy" Awards Dinner in Hollywood comedian Danny Thomas carries on some horseplay with Shirley Temple Black—Maggi votes him a winner too!

George Burns and Gracie Allen just because they're George and Gracie, *that* couple next door! For a career and private lives that are a credit to show business . . .

Gertrude Berg, the dearly beloved Mrs. Goldberg—as institutional around some houses as the kitchen stove and just as vital. For her "Yoo Hoo, Mrs. Bloom" which makes us laugh whatever the moment, whatever the problem . . .

Ann Sothern, whose long, serious illness she overcame with a minimum of complaints and an ever-ready smile during those many agonizing months. For her "Private Secretary" which isn't to be missed . . .

Sherman Billingsley for "The Stork Club" show and a chance to see others as the viewers might like to see themselves and for the "Autumn in New York" musical theme . . .

Martha Raye, who proved she's never been away—only resting up to prepare for TV. For some of the biggest laughs ever heard on a telecast . . .

Dean Martin and Jerry Lewis for their sincere effort to help unknown talent in their forthcoming TV series. For their comedy greatness, their unselfishness in responding always to any charitable organization that needs their time and talents to spur fund-raising campaigns. . . .

Joan Crawford's "The World And I" TV series—she'll make 39 films for TV a year—will preclude her appearing in more than one Hollywood feature picture every year. The fabulous Queen of Hollywood has hit her stride in TV . . .

Robert Q. Lewis turned press agent on behalf of ABC-TV's "Name's The Same" by sending a letter around to all his pals and we quote verbatim:—

"This revelation is bigger than all of us—incredible, shocking, fantastic and indubitably subject to increpation (*steady yourself, dear*).

"There IS more than one Tallulah Bankhead!

"She is Tallulah Bankhead of Youngstown, Ohio. She's three years old and already is a show-stopper . . . Coast-to-Coast.

"Miss Bankhead of Youngstown appeared on a recent 'Name's The Same' telecast and gave the panelists, including Basil Rathbone, long famed as *Sherlock Holmes*, an unutterably difficult time before they guessed her identity.

"No other Tallulah can make that statement.

"Miss Bankhead, in fact, gave the panel a much more difficult time than did Mr. A. Pig of Decatur, Ill., and Mrs. I. Kick of South Plainfield, N.J., who were co-guests on the same show.

"The telecast was reported to have been accompanied by some strange manifestations at air time (10:30-11:00 p.m., EST) although the OTHER Tallulah was on the West Coast. New York seismographs registered a slight shudder from the direction of Beverly Hills. And the stout old Algonquin Roundtable in New York slipped one of its casters.

"More than one Tallulah??? Really, Dahling! Robert Q." END

Hear and see Maggi on her own program "Maggi's Private Wire," Monday through Friday over WABC and WABC-TV, New York. See Maggi on "Leave It To The Girls" at 7:30-8 P.M. E.S.T. Saturdays over ABC-TV

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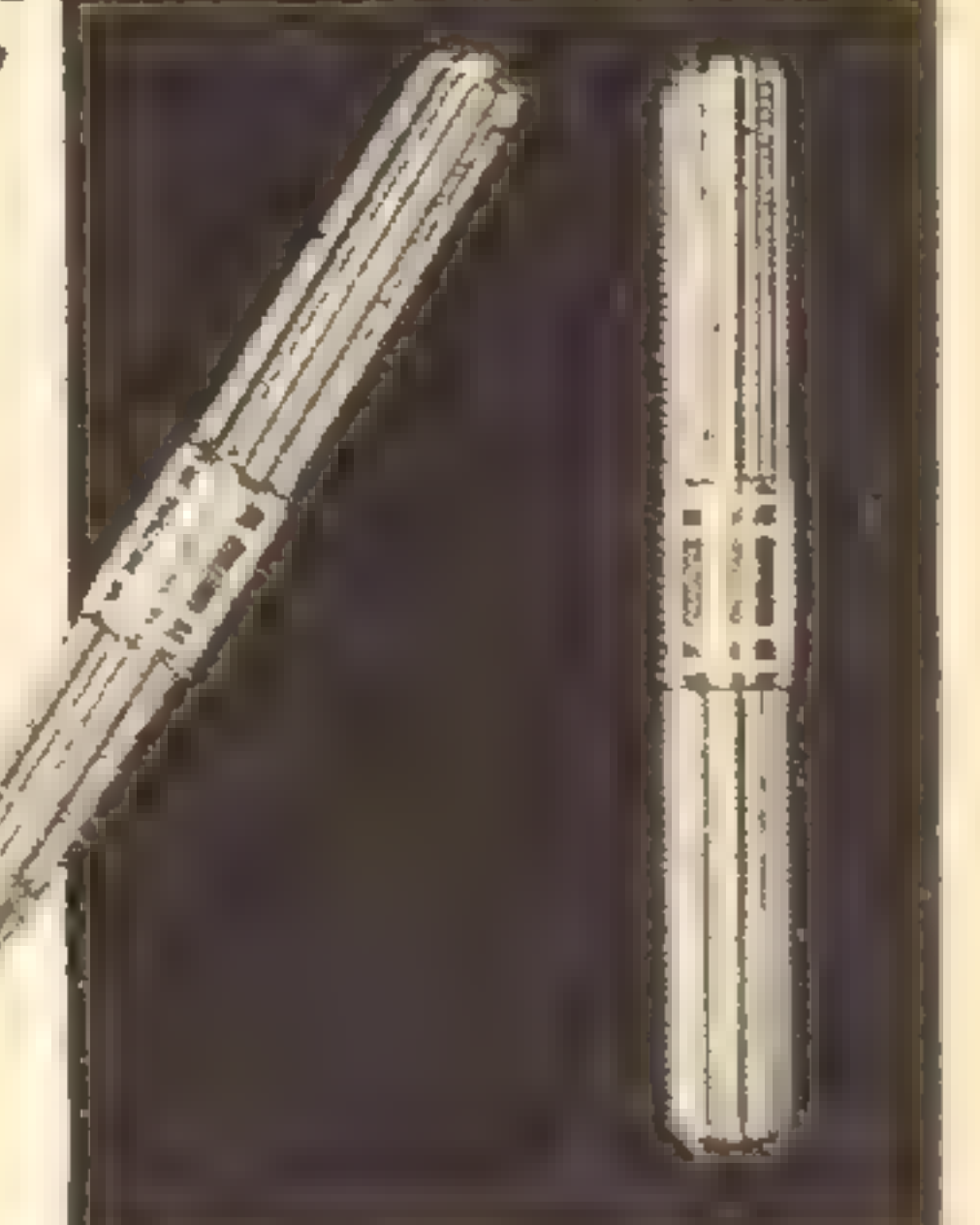


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PEEKING IN ON MARILYN AS A HOUSEWIFE

[CONTINUED FROM PAGE 33]

Marilyn is Domestic with a capital D. Even the room boy in the Japanese hotel where Marilyn and Joe spent part of their honeymoon said, "This is the first time I came across a guest who does not dirty the room. She never fails to empty the ash trays."

Marilyn took enormous pride in furnishing the apartment where Joe courted her. After being farmed out as a ward of the county to a dozen families as she grew up, and then worrying about whether she could pay her room rent as she began in pictures, her progress to this apartment was one of her chief goals as a bachelor girl. She didn't lease it until she could afford it. Then, with some decorating advice from Jane Russell, she collected the pieces she really wanted. The French Provincial dressers, the rose divan and chairs upholstered in linen blended with the prevailing shade of ivory. She had a fireplace, but not a single picture of herself except for a portrait director Jean Negulesco painted of her.

During Marilyn's and Joe's "disappearance" act right after their marriage, they went house-hunting in Beverly Hills and will soon move Marilyn's precious possessions to their new home. A stove is a source of infinite delight to Marilyn. She can't conceive of a woman not wanting to become a good cook, and she's well on the road, herself.

Her wedding was anything but the im-

pulsive step the headlines implied. She didn't giggle at it, as one newspaper absurdly said. It was the family gathering she and Joe intended. And it was exactly what you'd have predicted from their dating.

There was nothing "Hollywood" about their courtship. Neither ever made a game of love. Marilyn's name had never been mentioned in any gossip column linked with any actor. She and Joe had none of the stormy weather most film stars encounter, because they're so much alike. If they hadn't clicked so superbly, if they'd fought, they would have called the whole thing off at the moment of disagreeing. Each had matured enough emotionally to know the responsibilities of marriage, as well as to count on real companionship as a necessity.

They discussed marrying soon after they met, for neither of them ever had a date with anyone else from the night they were introduced. Marilyn waited a year and a half, though, to be positive she was ready. During that time she never gave one interview about Joe. They never kissed in public. They fell more and more in love with the real selves they discovered in each other. Marilyn had never seen a baseball game when Joe finally came along, and the sports hero had never been impressed by movie princesses.

Marilyn devotes a lot of effort to getting fixed up for a stunning stellar appearance. She's never found the gilding process a breeze, but she doesn't want to let down people who gape at the Monroe Legend. Yet it's equally true that Marilyn prefers to wear no make-up at all, usually uses only lipstick. Her complexion is so fresh she doesn't need to coat it, thanks to the pains she takes to eat correctly, and to the long walks and regular sleep she prefers to dissipation.

She doesn't deck herself with gorgeous jewelry. She's fond of the handsome wrist watch Joe gave her during their engagement, but proudest of her plain gold wedding band.

She isn't clothes-crazy. Joe will never have to wait impatiently while Marilyn putters from one elaborate ensemble into another. She has acquired smart taste in her off-screen wardrobe by watching what the famous designers of her studio prescribe. She went through high school owning only two middies and two skirts. The monotony appalled her. But though she appreciates each luxury she has now and is bad at bargaining, she'll never throw money around foolishly.

In Hollywood she's getting along very nicely without a personal secretary, cook, or retinue of any sort. One of her thrills is driving Joe's Cadillac convertible. She knows he's earned it. Someday a swimming pool of their own would be fun, but there's no rush.

Joe admits he was a gawky kid when he first joined the Yankees, as Marilyn confesses she felt a million miles from movie stardom when she first saw the outside of a studio. The Yankees stressed

dignity, which suited Joe fine. The team spirit enthralled him. He never got into any beefs. During his thirteen years with them he earned \$704,620. He'd finished running bases in the World Series with his unusual, gazelle-like lope, shortly before he met Marilyn, and he'd become the television commentator on the Yankees' home games.

Some columnists have predicted that Joe won't understand Marilyn's situation as a star. That is ridiculous! She's always been most grateful to her fans, and always will be, and Joe has the identical sense of appreciation. He'll never be irked by her legitimate duties as a star. He has written several books on baseball and declares that it depends on its fans, that there is an essential bond between the ball players and their fans in their desire for the inside facts about every phase of the sport. He sees the parallel now in Marilyn's case.

Marilyn took a suspension from 20th Century-Fox when she balked at acting in "Pink Tights." Some snide rumors claimed she was attempting to maneuver a huge pay boost. Her rise to the top has been so quick she still wasn't making much over a thousand a week. It wasn't more money she wanted, she explained. She's anxious to be in good pictures, and she felt that being cast in a rewrite of "Coney Island," the old Betty Grable hit, was not the story to please today's moviegoers.

"I've read the script and I don't like it. I don't think my part is good for me," she says. While Marilyn admits she'd like a "salary adjustment" she's more interested in getting a good script so she can make a good picture. Just before she took off on her trip to Japan and Korea, Marilyn suggested that "maybe with a few changes the script could be fixed."

She will accompany Joe to New York for his television program during the World Series, and having an apartment there in addition to their California homes will keep her in seventh heaven as a real housewife. Their new home near San Francisco is where the children they hope to have will grow up in the future. Joe's twelve-year-old son, Joe Jr., will spend half his holidays from his military school in Los Angeles with them because he and Marilyn are genuine friends. She stayed with Joe's sister Marie when she visited San Francisco before her marriage, and his sister Betty was her matron-of-honor at the wedding. At last she has the warm-hearted family circle she's dreamed about all her past life.

Marilyn has done a remarkable job of educating herself since graduating from high school. She's bought good books, good records, has studied art as inconspicuously as she's kept on taking dramatic coaching. Albert Schweitzer is the man she'd most like to meet now. He's giving his medical skill to the lepers in a French colony in Africa. If you've read his philosophy, you know why Marilyn considers him so important. And if you have any of Emerson's Essays around within easy reach, you'll be able to share the philosophy that helped get her where she is today as Joe's loving—and loved—wife.

END

Marilyn's impact on GI's in Korea was the greatest since Ike made his tour.



WHAT MARRIAGE MEANS TO ME

[CONTINUED FROM PAGE 23]

And although everyone else in town showed up or sent flowers I found much to my surprise that I was quite piqued that I hadn't heard from one Jack Bean, Esq.

When he finally called he said that he had been out of town--and wanted a date and was sorry he had put me in stitches. So we dated at first once a week and then twice. And finally I found that I was waiting for his funny phone call.

And slowly it grew. It wasn't love at first sight, but it started strong and has built from a firm foundation.

I don't think any girl realizes what emptiness has been until she falls in love. Then all things become clear. For the hunger in every woman is for fulfillment--the fulfillment of warmth, safety, security, and loving and being loved. Love brings the understanding of all the things you've missed and didn't know about before.

I want to be everything to Jack. I know now that to make a man happy, a woman has to be everything to her man. She has to be sweetheart, girl friend, mother, confidante, and a great believer. She has to create a sanctuary that will be his answer to the trials of the fast paced business world.

And as a person, marriage means, to me, being ready with the final "I DO" and really beginning to work--a work, however, with very compensating rewards. A woman cannot afford to let down with herself. She can never allow herself to become fat or untidy or careless in the school of loving and living. She can't have anything more important to her than her husband.

Jack and I are so much alike and yet so unlike that it's a comfortable feeling, even though exciting. He is quite level-headed and I am very impulsive.

We're both sensitive and little things are important to both of us--good and bad. We can go through a two-hour stretch of being very polite and slightly formal and yet protest that there is nothing wrong. Two hours later the snit will be exposed and invariably it is about a tiny little thing that suddenly seems silly. But Jack and I are confident that we can take the bitter with the better.

I know that in the career department being happily married can only make one's work profit. And I do feel that an emotionally secure married life will give me a reason for doing perhaps something much finer in my pictures for 20th.

I also plan to take time out from my career to have children. I would first like to have a little boy and I will give him a close crew cut like Jack's. And I will hope that he grows up to be the man his father is. All I want for any of my kids is to grow up happy and know their place in the world. To share the responsibility and the pleasure of being alive.

When Jack slips the ring on the third finger, left hand and accepts the responsibility for me, I want to accept the same for him. The responsibility of a wife is a subtle thing but just as important.

Yes, when I was very, very young I thought that marriage was a "can't and have-to" thing with chains on it. I know now that marriage is a chain reaction of "Can and Want to." I'm a very lucky girl. I got my knight in shining armor--in a tweed suit and a crew cut!

END

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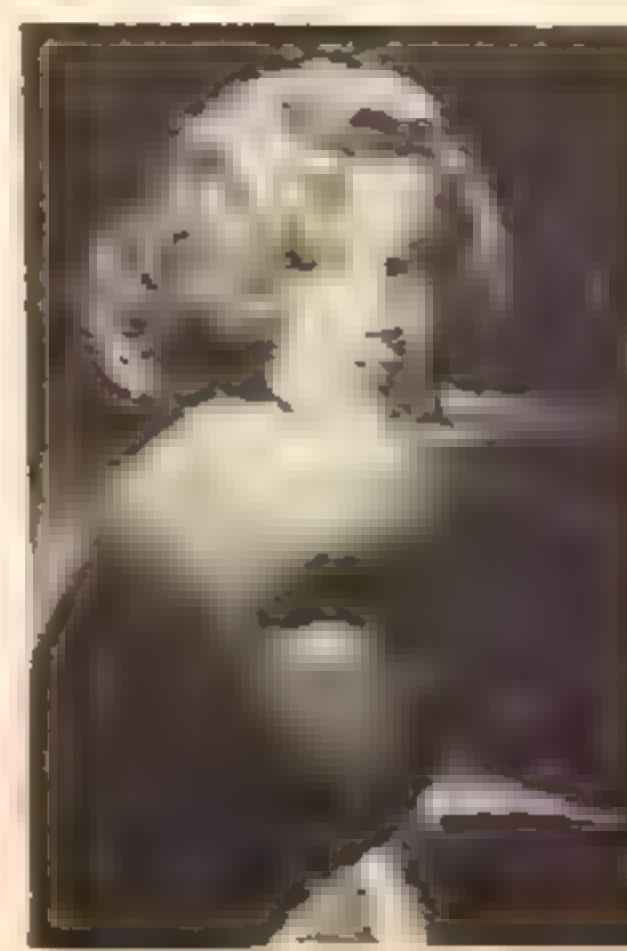
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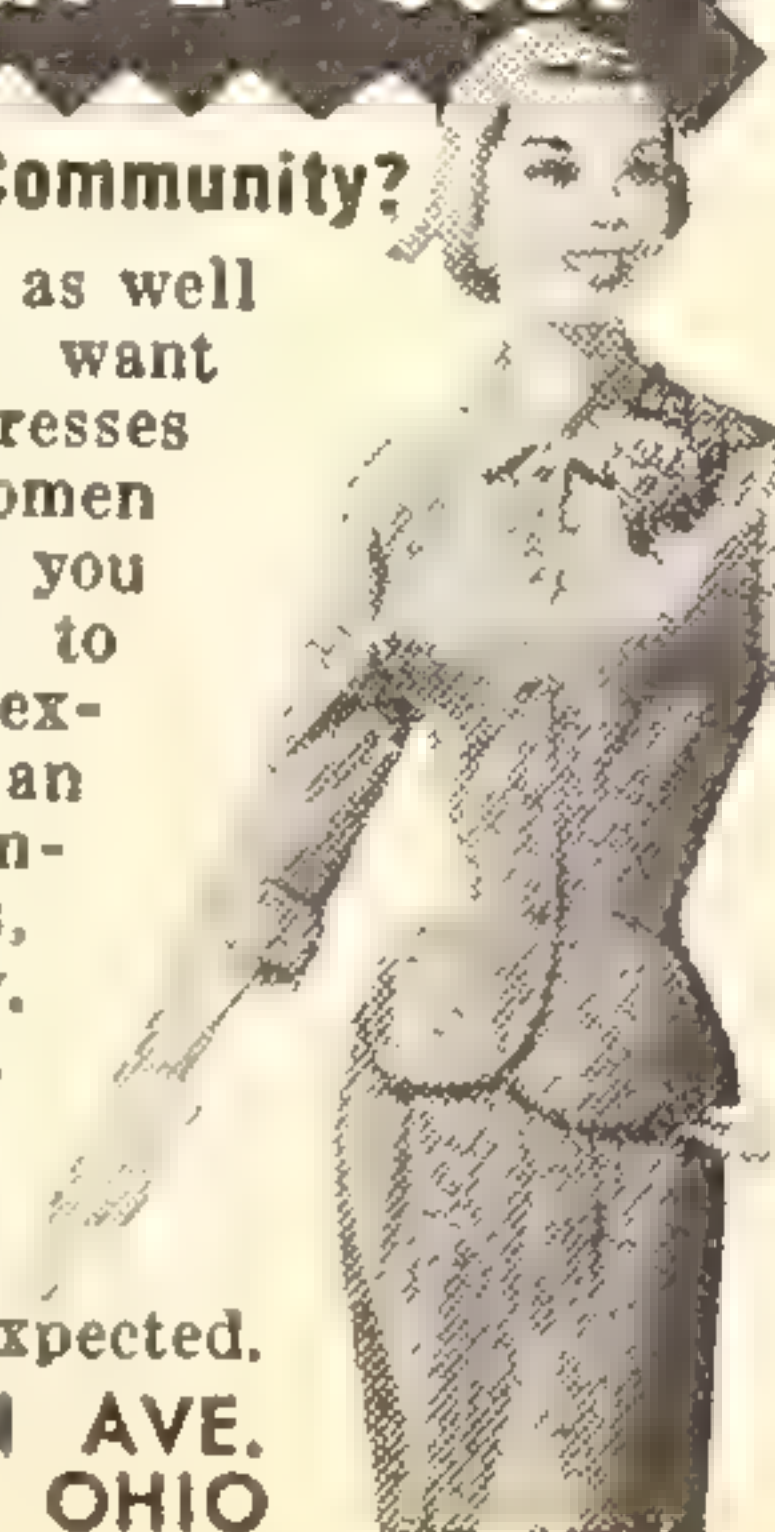
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CLOSE HARMONY

[CONTINUED FROM PAGE 30]

all three members of the Martin family.

In their handsome, sprawling ten-room California-Colonial style house, there's a rich, overflowing evidence of a husband's attentive appreciation of the woman he loves:

A Degas that Tony bought because it was painted in all the warm, sultry colors of Cyd herself; a handsome dining room set bought by Tony because he thought Cyd was working too hard in finishing the house they had bought; and loads of records that don't particularly excite him but that he acquired because he thought they would thrill Cyd.

"Doing over a house, or adding to a feminine wardrobe is usually purely the woman's job," says Cyd, "but not at the Martin house. Tony is always part of everything, and he is just as thrilled at contributing a dozen unusual ash trays as getting himself a new suit. And he can pick a hat for me to wear with the same success that he picks a song hit to sing."

Today, Cyd Charisse, with a happy married life to insure and inspire her, is making good strides as an actress too. Once a dancer with the Ballet Russe, Cyd had a slow start in the movies. She was beautiful, bewitching, but there was something lacking. She was still primarily the ballerina. And Hollywood had yet to see what else she had on the ball. Cyd had not yet proved to her producers she was star material.

In eighteen movies in ten years, from "Something To Shout About" to "The Band Wagon" and "Brigadoon," Cyd has acquitted herself with merit. Tony, meanwhile, was climbing quicker and higher than ever before. But no studio was fighting for Cyd's services. It is in the last year that Cyd Charisse is demonstrating that she can be a good actress, too. Certainly no one who saw Cyd in her dynamic role in "The Band Wagon" can have any doubts she faces an exciting future.

To a close friend one day, Tony said, "It won't break Cyd's heart if she never wins an Academy Award. She would rather have a complete life than be a success in one department. That's probably why she is without temperament. She studies hard, is easy to work with, and her ambition is well proportioned. She neither wants nor asks too much of one thing."

Why Cyd Charisse has proved such an ideal wife for Tony Martin is easy to understand. No doubt the problems she faced in her early marriage to her dance teacher, Nico Charisse, taught her much. Her handling of her second, successful union shows that she has gained in maturity and understanding without having any trace of bitter memories.

When Cyd toured in the Ballet Russe there was no time to see the world outside. It was traveling, rehearsals, performances all the time. But once married to Tony, and on their European honeymoon, Cyd had good opportunity to see something of the world outside of show business and the strict ballet regime.



Both Tony and Cyd can look forward to new and even bigger successes ahead.

In Hollywood, they manage to live as quietly as any two stars can. True, they go to night clubs and dance, but the know-it-alls, who gaze on a movie marriage and expect the worst, are dumbfounded. They don't throw drinks at one another, are never seen having a spat, and neither ever dates someone else when the other is away.

Chances are it will always be that way, and the Tony Martin-Cyd Charisse marriage may well go down in Hollywood history as one of the best matched ones of all. The very fact that their union hasn't the headline excitement or punches or publicity stunts of others may well make it dull for everyone but themselves.

Says Cyd, "We both knew we were meant for one another when we found out that we disliked Roquefort cheese, naps, sardines and hot baths."

Says Tony, "It couldn't fail when I also discovered that, like Cyd, I enjoy black coffee, shows, caviar and French poodles—and that, together, we'd always find time to eat a hot dog."

In less humorous vein, Mrs. Tony Martin will acknowledge that she is one of the happiest married women in Hollywood today because her husband works hard at keeping it that way.

They both love Nicky Charisse, now twelve (Cyd's son by her former marriage), Tony Martin, Jr., going on five; the lovely home they planned together; the number of friends they have in common; and being together as often and as long as they can.

And Mrs. Tony Martin sums it all up rather conclusively when she says, fervently, "It should have been Tony right from the beginning."

END

THE LADY SAYS "NO!"

[CONTINUED FROM PAGE 41]

begging in the deep freeze. Then the real freeze is up to you!"

So much for the first approach. But the others?

"Another approach," Vera points out, "is that of the man who combines business with pleasure at all times. He starts out by inviting you to a party—but he never asks you to any place that is not filled with important names and sizable business contacts. When he saw the small print in the income-tax law his life began, for he sees no reason not to take his social life off his expenses as business—because he's working all the time. He estimates the qualitative value of each party's invitation. When he decides it's worth its weight he then plans to take the proper date and work his way through the evening, systematically picking up business contracts. He has a little black book. It is *not* filled with names of dames—it is filled with likely prospects for whatever business he is engaged in at the moment. This boy would ask for the guest list before accepting an invitation. He makes little written notes on witticisms and conversations for later use, and he really doesn't enjoy the party until the next day when he can start dropping names casually to all and sundry. One date with this social worker can make a girl feel like a business asset!"

"But the boy who can make any gal go home and wonder if she's lost her knack is the career boy. He approaches you with vehement admiration for your talent and then asks to have lunch with you at the studio, of course, and maybe 'I could meet your agent too.' He sees you only as a rung on his ladder of success. He is smooth, believable, and shows great concern for your career. He invariably wants to be in the same business you are. Private secretaries will know what I mean. The up-and-coming salesman is one who suddenly finds you irresistible until you just can't help giving him a build-up to the boss. Then if the boss has a daughter, watch out—you've had it."

"Unless you're strictly a clinging vine, the aggressive male can drive you mad. His approach is, 'You need someone to look after you.' Look after you? He takes over. He completely dominates any and every phase of your life. If you have a modicum of confidence you'll find yourself quivering like jelly over the simplest of decisions. This boy will leave you muttering reassurances to yourself, 'I do have an IQ of 103—I really do have an IQ of 103.'"

"The other extreme is the shy one. He'll always say, 'Whatever you want is fine with me.' He doesn't have an opinion of his own on anything. You even have to supply the conversation. He's more like a sponge—a dripping sponge. He absorbs every little thing you say and do and agrees. He always leaves the evening up to you. Where would you like to go? Where would you like to eat? And when the menu comes he waits for your order."

"I would like to explain," Vera adds, "that in regard to the next character—I am a great admirer of a good-sized bicep. However, the perennial athlete carries the whole thing too far. He starts out by saying, 'I like you because you're the outdoor type like me.' He hasn't an ounce of romance in his soul—only old baseball scores. This is the boy who thinks up a night tennis game followed by a little badminton for a good night out on the town. He always plans this after I've had a full day in dance rehearsal. He isn't interested in theatre, movies, or clubs. He is quite sporty when forced to dance—he dances like a two-year-old filly coming down the home stretch. If you're smart you will not suggest dancing. He likes you only in jeans, a horse's tail hair-do and no make-up. With him you'd have quite a honeymoon! In Hawaii he'd ride the surf all day and you'd have to swim out with his lunch. If you want mountain climbing you'd have to reach the top. You can't stop half way, or you're not a good sport. Married to this sport would be, to say the least, a frustrating life."

"But the one who can really wiggle in before you realize it is the intellectual. His approach is to let you know fast that he's from the brains department. We women have a tendency to pre-suppose that men are more intellectual than we are anyway. So this pseudo-intellectual has a fifty percent chance of fooling most women. He has a smattering of knowledge about everything. He can discuss for five minutes painting, books, music, science, ballet, parenthood, horticulture, and architecture. But when he runs into an expert he'll find him exceedingly dull and limit the conversation to his five-minute ability. He will know a few words of every language to impress you with his faculty to read menus. His conversation is sprinkled constantly with half-caste quotes from Thomas Wolfe, Shakespeare, and Proust. To know him is to hate him because you never get a chance to finish a sentence. If you say, 'The international situation is—', you're through. He takes over and talks for hours on the situation. Mention rare roast beef, he has a secret recipe handed down from India, where to kill a cow is sacrilege. He never makes a mistake. He would rather lose the few friends he has than to admit he could possibly be wrong. Actually, when you get a close look at the pseudo-intellectual you'll find he has adopted this personality in lieu of having been born with one of his very own."

Don't get the girl wrong, though—these are just the extremes which she considers deadly. And Vera-Ellen, as all Hollywood and in particular the male population in Hollywood knows, is a girl who has a good time on a date.

"Actually," laughs Vera, "give me a man with a little bit of any of these approaches and I'd be happy. But there ain't no such man—and that's why I'm single!"

END



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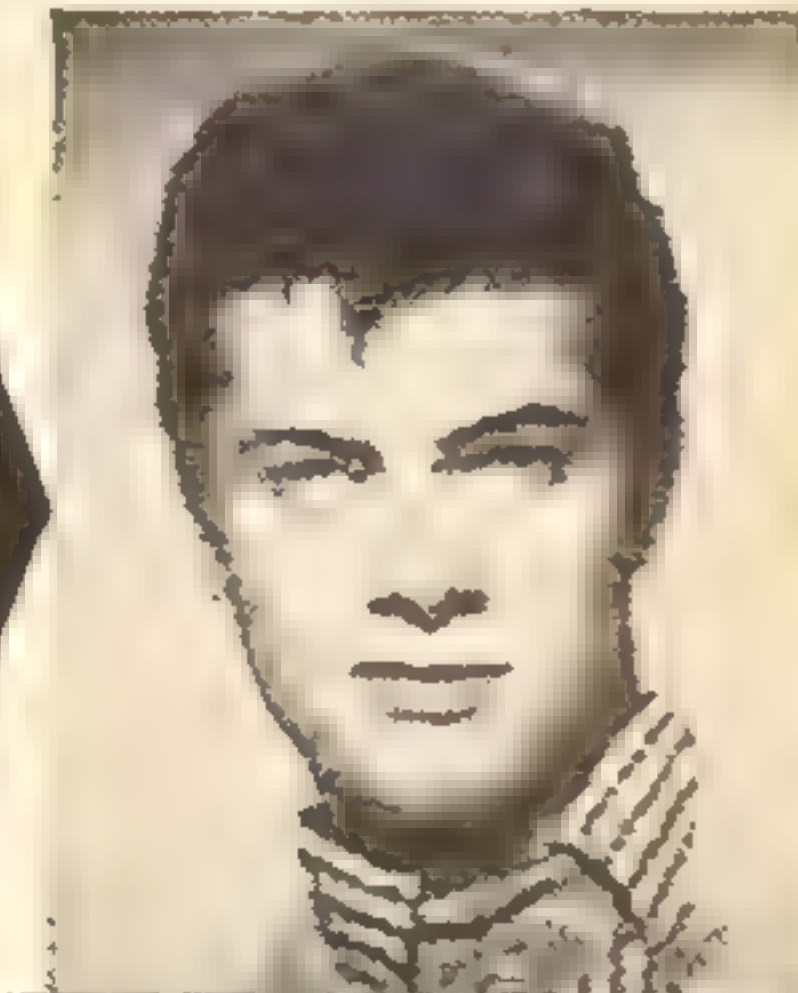
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HE'S GOT EVERYTHING

[CONTINUED FROM PAGE 35]

Jose ever found out about the attractive Gloria until he met her. But one thing was certain. After all those years of being known as Hollywood's "most eligible bachelor," Jimmy had picked for himself, in the good-looking Larchmont, N.Y., divorcee and mother of two young sons, another sure-fire bet.

Jimmy Stewart married Gloria Hatrick McLean in August, 1949, in the Brentwood Presbyterian church. And the man who had been known to be only in love with acting, re-emerged in Hollywood life as a husband—and the father of two young sons.

One of the many girls whom he had escorted around town in past years said to this writer, "None of us thought Jimmy would ever get married. Oh, he was close enough a few times, but somehow he always seemed to hold back, as if he were waiting for something. Just what, not even Jimmy seemed to know."

The ideal woman?

Jimmy answered that question in typical Stewart fashion. "The right woman!"

That he finally found her there's no question. To their family of two sons by Mrs. Stewart's first marriage, they added twin girls in 1951. "A big family right away was fine," Jimmy says. "When I go in for anything, I like to get it over with."

Today it's a happy family that lives in the handsome, two-story, ivy-covered Stewart home in Beverly Hills. At the end of a day's work, Jimmy shoots up the stairs to dangle the twins, Judy and Kelly, in the crook of each arm. Michael and Ronnie are not far behind. And often Gloria doesn't hurry to join them. She realizes it's a man's moment.

As far as anyone recalls, Gloria and Jimmy have had only one small quarrel. It was over eight-year-old Michael, who doesn't enjoy tidying up his room. Jimmy, when it first happened, didn't go for that.

"He'll snap out of it," said Gloria, relaxedly, "and why make an issue of it when probably he'll never have to make his own bed or clean house?"

"Just wait till he gets into the army," said Jimmy, darkly, and didn't speak to Gloria for a whole three minutes!

Yes, they are extraordinarily happy together, all six members of the popular James Maitland Stewart family, Beverly Hills, U.S.A. And it isn't the independence, the security, the wealth that both parents have—it's something else, too. It's their love for one another, always shining within the house like a bright, golden flame.

Riches? He was always meant to be a millionaire. If he isn't one already, he will be this time next year. You see, Jimmy is getting fifty percent of the profits of his latest movie.

Money, in fact, has never been a touchy matter with Jimmy Stewart. He has spent it freely, and perhaps not always practically. Now he has found the best way to use his money: on three attractive women, and two handsome boys. Now there will really be something to show for the spending!

Yes, it's a long road that Jimmy has travelled towards stardom and the surrender of his bachelorhood. He's an astute thespian and picker of the right kind of material to keep his career alive and kicking. How well he did it shows in the past years when he has stepped from one Academy Award contending picture to another.

No story would be quite complete on Hollywood's number one contender for "the man who has everything" title without this charming true anecdote.

In his handsome Beverly Drive home, a man looked out of his bedroom window and his mouth fell open. "Hey, Mary," he shouted. "Come here. I think the circus has come to town."

Mrs. Benny hurried over. "Don't be silly, Jack—that's the Jimmy Stewarts out for an airing with their dog."

Hollywood's favorite comedian scratched his head. "Some people you can't figure out," he sighed. "A few years ago the only thing that guy was married to was a golf ball."

END

"DON'T DO IT THE WAY I DID!"

[CONTINUED FROM PAGE 29]

particularly to my taste. This being so, I don't want to study things I don't want to know about. I am not the Art-for-Art's-sake type. I don't work for Art's sake. What do I work for? *Money*. And to be treated decently. And to feel that what I'm doing contributes, in some measure, to others. If people are entertained, made happy by a picture, a performance—then, yes, you're doing something worthwhile.

"If I've got anything to give, let them get it out of me, I thought, as they got it out of me, thanks to director David Miller, in 'Saturday's Hero,' by continuing to give me good directors. If I have rough

edges that need smoothing, let them smooth me in a big way.

"Start small, bang your head against the wall, I thought, for years!

"Furthermore, I just didn't want to be a little fish," Aldo says, "in that kind of a puddle. I never want to be a little fish in any kind of puddle. I would far rather be a big wheel in a little town than a little wheel in a big town. And that goes for Hollywood, too.

"Back in Crockett I, as constable, could be a big wheel—one with a future, too, for from constable of Crockett to congressman in Washington, D.C., was my goal. Not so tough a goal to make, either, if

you're at all sharp. As a congressman, moreover, I would give people something good. Give them something good or nothing at all is the motto I'd like to live by—whether in Hollywood or in the more august environs where Congress sits.

"So back to Crockett I went, wound up my campaign, was elected constable and went to work with never a backward glance, Hollywood way, nor a twinge of regret that the 'fluke,' " Aldo laughs, "was just that!

"One full year from the time I made my first picture, they called me back, offered me the co-starring role of Judy Holliday's husband in 'The Marrying Kind.'

"Well, if they have this much confidence in me I'm sure enough I thought, to gamble. Matter of fact, in a big production like 'The Marrying Kind,' there's not much of a gamble for the actor. You know the best of everything, in material and in manpower, is going into it. You know the chance of success is 95 to 1. In other words, to do it the big way, to hold out for the best way is the way, I still contend, for a fluke to become not a fluke."

Well, it was Aldo's way, that's for sure!

When, a year after he made "Saturday's Hero," his one and only picture, Columbia Pictures again "introduced him to the public," this time as a star, there were orchids, pretty much share and share alike, for Academy Award winner Holliday and one-shot actor Ray.

"The Marrying Kind" was followed by

MGM's "Pat And Mike" in which, with cinema greats Katharine Hepburn and Spencer Tracy, Aldo again came in for his share of the salvos. "Let's Do It Again," in which he was co-starred with Jane Wyman and Ray Milland came next and, currently, actor Ray is on the receiving end of greater critical acclaim for his *Sergeant O'Hara* in "Miss Sadie Thompson." Next comes "Battle Cry."

It was—appropriately—when he was testing for "The Marrying Kind," that Aldo first met Jeff Donnell, the girl he wants to marry.

"Jeff tested Judy's role with me," Aldo says, "and, yes, it was love at first sight for me—but not for her. For her, it was second sight. In the girl department, as previously stated, I do not excel!

"However, Jeff and I have been 'going steady,' are now going very steady—but not even engaged. Can't be. I can't afford to get married.

"The financial potential was, as I've rather more than intimated," Aldo laughs, "what attracted me to the idea of a movie career. It hasn't worked out that way. I'm still driving the same old car I owned back home. From a beach house, which I rented while making 'Saturday's Hero,' I moved into a nice apartment then into a room in a private home where I'm living now. Of course I know that men get married on far less than I am making. But besides being in love (*and I am in love*) I am also sensible. Jeff and I both have responsibilities. My father is a workman

who sacrificed everything for his family. My mother sacrificed, if possible, even more. When I signed my contract with Columbia Pictures I made up my mind that their sacrificing days were over. So they are, and so they must remain.

"When we marry, I don't want Jeff to work. If roles that are just right for her come along, I don't intend to put my foot down and clobber her if she wants to do them. Basically, however, and happily for me, she doesn't care about a career too much.

"What we want is to get married, settle down and have a big family of children, yep, lots of them. I want a ranch to raise my family on, a real ranch, couple of thousand acres, in northern California.

"Meantime, we'll just bide our time as we're biding it now—going to dinner, in modest places, together; going to the movies, the theatre, watching certain TV shows we think we should see. Week-ends, we go to football games, do a lot of swimming, go picnicking in the mountains or on the desert, take long drives.

"In time, I may get the money that, for the sake of those dear to me, I have to have. It may be, of course, that some day the Pot of Gold will no longer be at the end of the rainbow in Hollywood. If so I'm going to quit, going to fly the coop, with Jeff under my arm, back to Crockett. Otherwise, I'll stay where I am, make more pictures—remembering, however, that after each picture it's still," Aldo laughs aloud, "a fluke!"

END

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DOROTHY KILGALLEN

[CONTINUED FROM PAGE 21]

He's reached the stage where he feels he'd rather be a studio biggie—an executive or producer-director. "Brigadoon" may be his final film portrayal. His pending decision is the cause for much of the bickering that goes on between him and his wife, Evie. . .

It cost the Sahara in Las Vegas \$53,000 to provide ice for Sonja Henie's figure eights during her night club engagement there. . .

Zachary Scott insists he will continue to wear a gold loop in his left earlobe—the bauble is permanent. He had his ear pierced. . .

Steve Cochran is concentrating on Movita now that she and Marlon Brando have called it quits. This will last until Marlon and Movita resume again. They've "quit" five times in as many years. . .

Grace Kelly's newest admirer (Grace gets around) is a Hollywood star, old enough to be her father.

Joan Bennett, wishes her daughter, Melinda Markey, wouldn't, but apparently she intends to become deeply smitten with Nicky Hilton. . .

Victor Mature is losing his "battle of the bulge." He's now thirty pounds overweight, and it's rough going. Medicos are puzzled, because the Mature diet control is medically supervised. . .

Audrey Hepburn (no mink, no sable, no pancake, no diamonds) looked more like a Girl than a Star at the Stork Club a few nights after her opening in the Broadway play, "Ondine" . . .

Eddie Fisher's managers are in a swivet over the singer's decision to take off for Hollywood whenever time allows, for a fast fling of the Sunset Boulevard glamour spots with such pretties as Debbie Reynolds, Terry Moore, Debra Paget and Lisa Gaye. . .

Jukebox favorite Joni James is now studying the harp—seriously. She'll take to the strings when she's featured in an upcoming MGM Musical. . .

Farley Granger's constant companion on his rounds of the more famous cafes in Gotham is a conversation piece—creates no end of talk with the usually blase customers. Such head-swiveling! . . .

If British star Michael Rennie files for divorce, two of his very best friends—a celebrated Hollywood married couple—may have to testify. This could well be the divorce mess of the year. . .

The Behind-the-Iron-Curtain newspapers are blossoming forth with a new

feature—gossip columnists. One by-liner in China signs his chatter "Walter Win." This should be of great interest to Walter Winchell and all the Hollywood stars who make Table 50 at the Stork Club in New York so gay, giddy and gossip-ridden. . .

While Ted Briskin—once wed to Betty Hutton—was celebrating his divorce from Joan Dixon with Merry Anders along Hollywood's Strip, Joan was being dined by Bill Guasti, recently divorced from Gloria Lloyd. Briskin really gets a message from Hollywood cuties. Before he got around to the Dixon belle, Ursula Thiess was "it" for as long as time and Robert Taylor would allow. . .

The Leslie Caron-Geordie Hormel divorce isn't final yet—at least her Hollywood chums would have you believe Leslie may decide she made a mistake in allowing him to sue her for divorce. . .

Fernando Lamas has been lone-wolfing it at the Racquet Club in Palm Springs and sounding off about all the publicity his former Dahling, Arlene, garnered during their courtship. Coincidentally enough, during those same weeks Fernando was stalking the tennis courts miles away, Arlene let loose with a blast or two about the Lamas love of publicity while she was under the hair-drier at the Beverly Hills Hotel beauty salon.

Judy Garland's "A Star Is Born" cost more than \$4,000,000 to complete. The funeral scene alone, filmed in front of the Church of the Good Shepherd in Beverly Hills, upped the budget an additional \$175,000, despite the fact that thousands of tourists jammed the highway to watch the cameras and the stars go through their paces. They were unpaid extras—but director George Cukor insisted upon hiring enough people to be on hand for the important scene, so five hundred professional extras were paid to be among the mourners. . . Rival producers who've seen the uncut version of the movie say it will be one of the year's great films, and the finest performance of Judy Garland's ever! . . .

Whether Sheree North got the Marilyn Monroe role in "Pink Tights" or not, her stardom is assured in Hollywood. She'll be groomed for the long-awaited film based on the life of the late Jean Harlow, and that should do it! This, incidentally, will be very bad news to Mamie Van Doren, who has been studying old Harlow movies in her spare time in order to "bone up" on the famous Harlow personality and walking wiggle. . . END

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SHE DOESN'T WANT TO BE ALONE

[CONTINUED FROM PAGE 39]

my own early marriage," she adds with a smile, "but I have a special reason . . . my son, Kenny! He's my biggest fan, and without him, I wouldn't have had as much reason to work at my career and try to advance."

It was during those earlier days when Rhonda was working to further her career that Hollywood kept a speculative eye on her. Beauty is common in Hollywood; there's nothing exceptional about it. Rhonda Fleming was just another beautiful girl.

Too, Rhonda had had it easy. There was none of the rags-to-riches story about beauty coming into its own. Bred for a career in the theatre, the movies came looking for her. A talent scout saw her on a Beverly Hills street while she was still in school, and after convincing Rhonda that he was not just a fresh guy trying to pick her up, he tied her down with a three-months contract.

Rhonda spent those three months being too busy with school activities to do anything with the movies! To this very day, she behaves as though that career might end at any moment. "I believe in property as an investment for that rainy day," she says. "I already own an office building, and I'm hoping to buy an apartment house, too."

But if Rhonda was pretty casual about her early screen career, her marriage at sixteen failed to give her a mature perspective on her future. "She was far too young," says one of her friends. "She was too young for everything—home, marriage, baby, even career. And everything was too easy—or so it seemed. Rhonda began to feel that she didn't want to be in pictures.

"No public appearances, no interviews, no sharing of her intimate life with her fans," adds her friend. "Rhonda felt she was entitled to live her private life in private—and on top of that, she was inwardly bewildered, completely out of her depth, in every phase of her life."

It's sometimes hard to believe that Rhonda Fleming, who photographs more beautifully and more youthfully than most of the younger stars in Hollywood, is the mother of a boy of twelve. "Kent is more like a brother," she once told me, "and if we both believe the same thing, I'm sure the affection is no less acute."

For a long time Rhonda was not happy with her private life. She had married a successful interior decorator, Tom Lane—but his mind was on his work. "He was a genius at furnishing homes, but he couldn't quite completely furnish my life. He was wonderful with the main things, but sometimes the little accessories were missing."

Both of them made a brave try, but it didn't work out.

Once this writer was having cocktails with David O. Selznick, who did so much to advance her career. With us, and Rhonda, was Jennifer Jones. And we heard Jennifer say, "You put your private

house in order, and you'll soon find out that your career will take care of itself."

And it was David who said to me, "Here is a girl who one day will be a big star, because she is uninhibited. She feels that the life of a movie star should be public property—and she would like to shine in the minds of strangers as much as she would like to satisfy herself."

Today she is happier with Dr. Lew Morrill than she thought she could be with any man. For a while, after the break-up of her marriage, she was wooed by a hotel heir, a handsome French restaurateur, and many actors, including John Payne. But, in a man, Rhonda demanded stability.

"As an actress," she told us, "I am doing my best. But when it comes to being a wife first and a woman second, I insist I'm a perfectionist. I would want to give a long marriage everything that I would want to give a short movie role. And if my husband wasn't happy, I would give up the films for him."

Thanks to the complete understanding between Lew Morrill, doctor, and Rhonda Fleming, actress, there never has been a question of sacrifice on her part. Today it's a completely different Rhonda who appears in such pictures as "Those Red Heads From Seattle" and "Yankee Pasha."

Of all husbands, a doctor can best un-

derstand the hectic rush and strain of a movie career. Rhonda and Lew have scant time for entertainment, it's true, but neither of them is ever irritable with the other over a broken engagement, a party missed unavoidably, or a ruined dinner.

A friend and colleague of Dr. Morrill's points out that much of Rhonda's emergence into the limelight is due to the sympathetic understanding and positive physical help a doctor is qualified to give his wife.

Rhonda puts it simply. "There aren't many people who don't meet their bosses face to face every day at nine in the morning. In my case, the public is my boss. I do my best, before the cameras, but it's the audience who buys the tickets. The players who hide from their fans and slink out the side entrance of a theatre or store, don't know how much they miss in not meeting the public.

"It's up to me to show them I'm grateful," she says, "by letting them see what they're buying! I only wish I could meet everybody everywhere who's ever liked me in any of my pictures and tell them how important that liking is!

"It isn't important just because it insures my future financially," she smiles. "The reason it's so important to me is that everyone wants to know, personally, when she's done a good job. And everyone wants to say 'thank you.' I'd like to say 'thank you' to everyone. And you can't do that if you walk around in a pair of dark glasses!"

END



Rhonda's husband, Dr. Lew Morrill, thinks she should relax completely after she leaves the studio at night and not bring the day's problems with her.



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Amazing new WATE-ON is the greatest weight building formula ever developed! It's so loaded with super calories that putting on pounds and inches of firm flesh is a cinch. WATE-ON gives quick energy, improves the appetite, helps the healthy system digest and absorb weight building fats. Contains bone building vitamin D plus red vitamin B₁₂ which has a remarkable ability, proven in clinical tests on children, to cause weight and growth gains. If your doctor has been warning you that your underweight condition can lead to fatigue, loss of sleep and low resistance, send for new WATE-ON today.

SEND NO MONEY — Test at Our Risk

Mail the ON APPROVAL coupon below to send for your generous size bottle of new WATE-ON. On arrival pay \$3.00 plus C.O.D. postage or \$5.50 for double size on the guarantee if the first bottle doesn't increase your weight to your satisfaction all you need do to get your money back is return the empty bottle. Now today . . . mail the coupon. Youngsters get mother or dad to order for you.

MAIL THIS COUPON TODAY

WATE-ON CO., Dept. 216E, 230 N. Michigan Ave., Chicago 1, Ill.
In Canada: 320 Jones Ave., Toronto 6, Ont.

Send one bottle WATE-ON. I'll pay \$3.00 plus C.O.D. postage on arrival on guarantee I must be satisfied with first bottle or money back when I return the empty bottle. (Cash orders mailed postage prepaid.)

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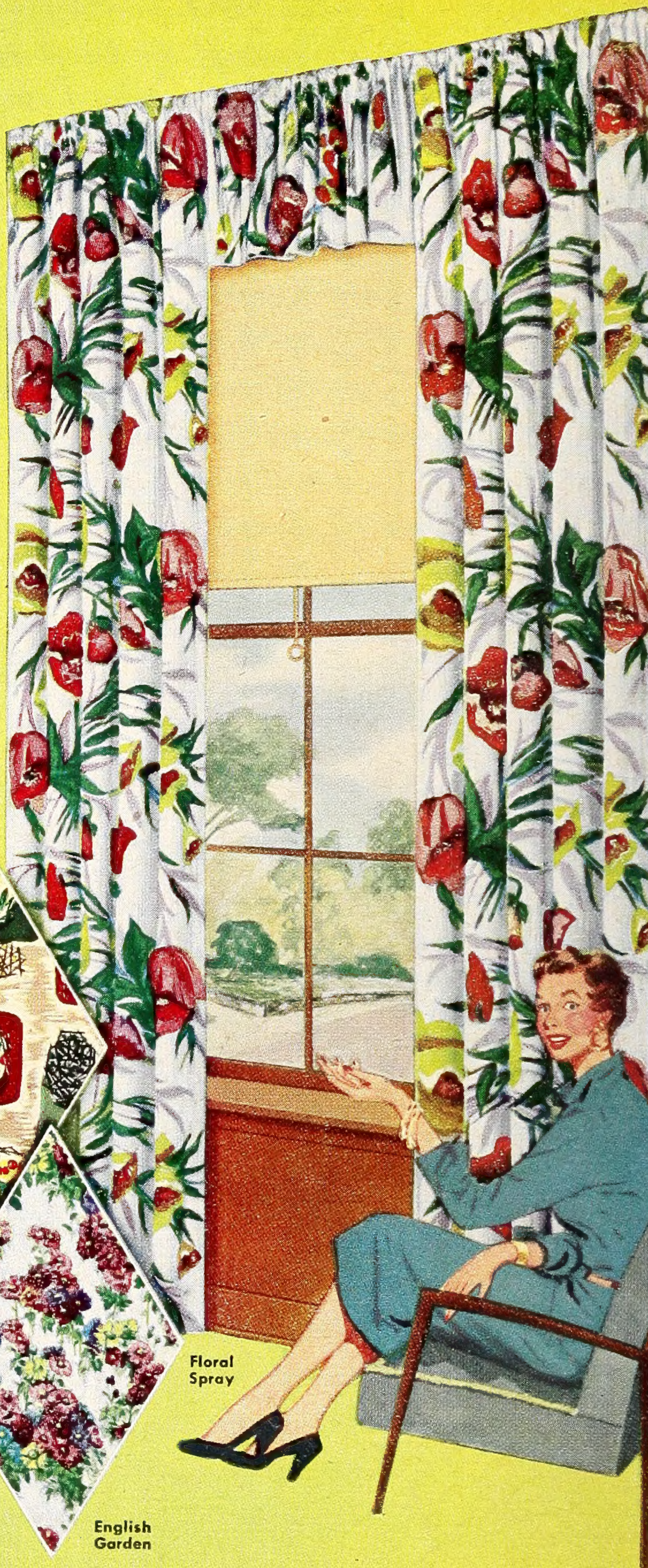
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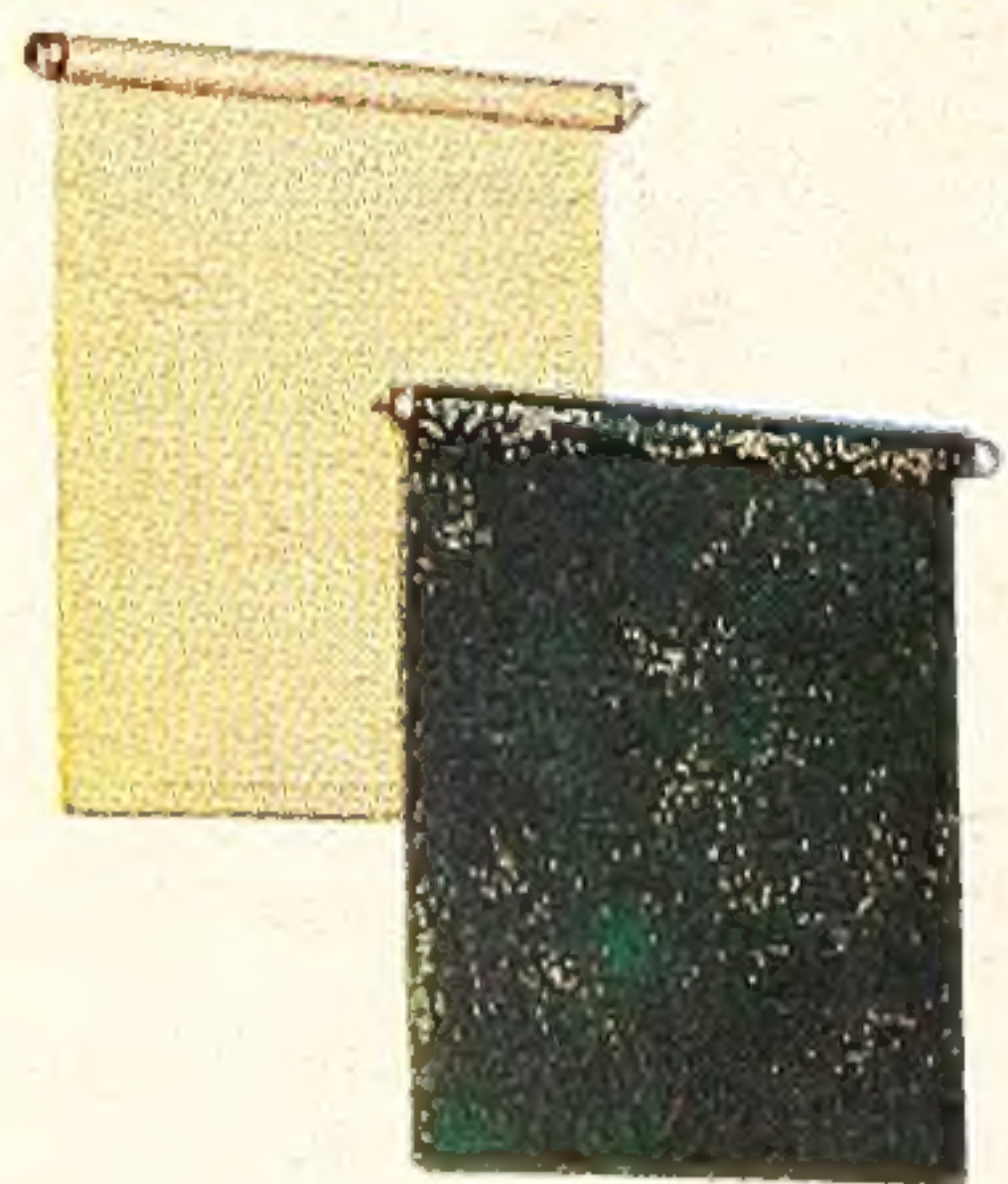
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